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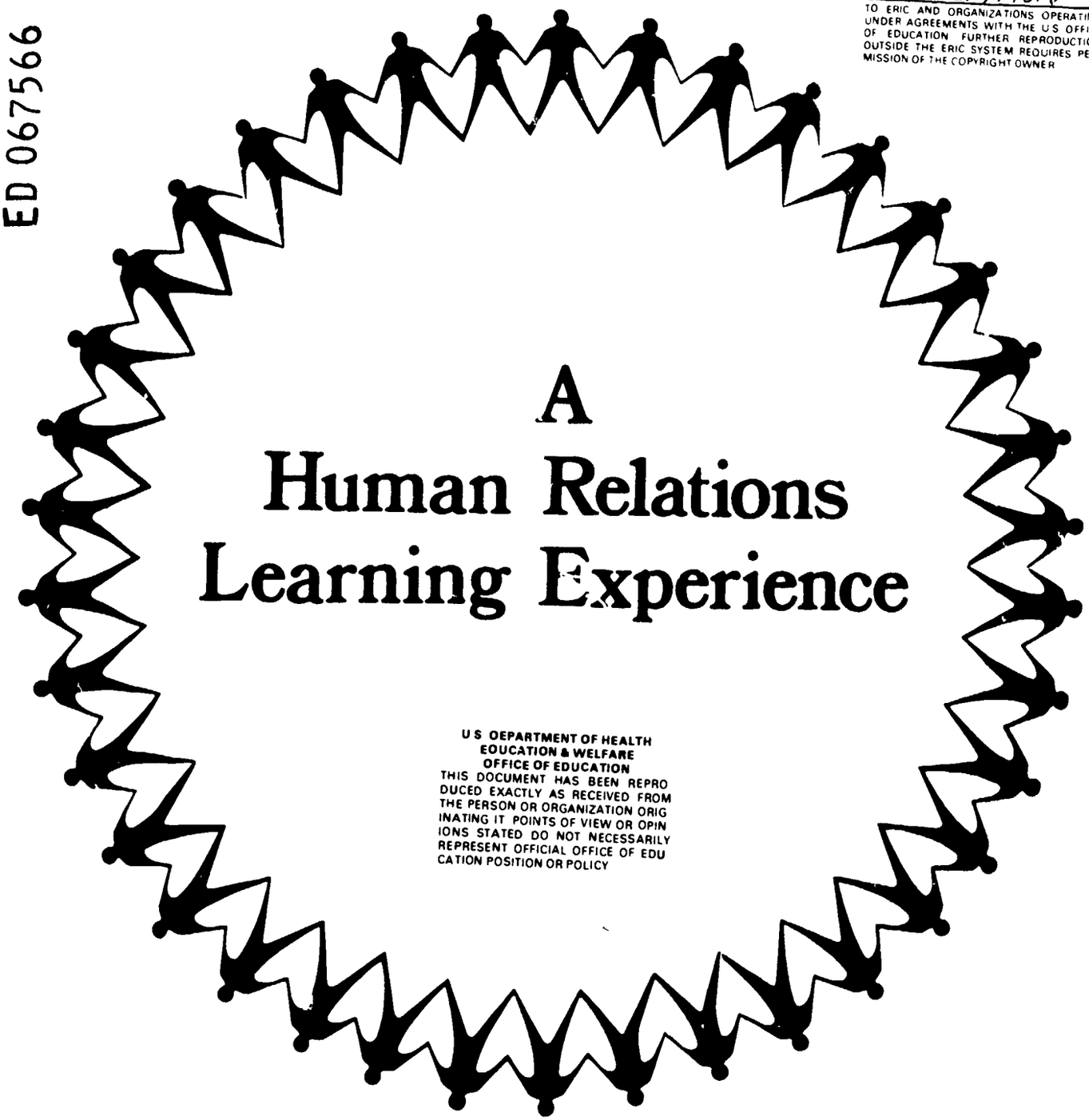
ABSTRACT

The program described is concerned with developing an atmosphere and climate in schools which is conducive to personal growth and in which individuals can be open to all experiences and sensitive in their relations with others. Known as the Human Relations Curriculum Development Project, or Project Insight, this program has as its purposes: (1) to train elementary and secondary teachers in human relations teaching methods and techniques, (2) to assist teachers in designing their own human relations curricula, and (3) to support teachers in their classroom efforts. The project uses a multi-media approach, combined with inductive or enquiry-based teaching methodology as a classroom stimulus, to produce the openness of group experience. A description of how the curriculum was developed, a class log reflecting the experience of a teacher who was trained in the project's theories and methods, a description of the teacher-training process, and an outline of the films and games used is also included. (Author/BW)



A Human Relations Learning Experience

Teachers Guide to Human Relations Education

A HUMAN RELATIONS LEARNING EXPERIENCE

Compiled under the auspices
of the PACE Association
Henry C. Doll, Executive Director
Ronald Harding, Coordinator

Prepared with financial assistance
from:

The Ford Foundation
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CONTRIBUTORS

Mr. Ronald Harding who provided continuity and many new ideas.

Mrs. Barbara Kresge from whose manuscript much of the historical information in this manual is taken.

Mr. Stanley Lasky who prepared the teacher's log.

Mrs. Mary Lynne McGovern who did most of the editing.

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* A For Empathy A 16MM black and white sound film which runs 17 minutes, and gives a student's impressions of this Human Relations program, is available from The Training-Resource Center for a rental fee of $2.00.

INTRODUCTION

It has become increasingly clear that one of the main goals of education today must be the development of flexible and adaptive individuals who are open to change. As Charles Silberman, author of Crisis in the Classroom points out, the greatest factor lacking in most schools today is an emphasis on what it means to be human and to have a purpose. In a society where value and culture differences are polarizing people, ways must be found to develop an atmosphere conducive to personal growth and a climate in which individuals can be open to all of their experiences and sensitive in their relations with others. Only then can we hope that man's interpersonal relationships will improve and that he will understand how to live "with liberty and justice for all."

During the past five years under the auspices of the PACE Association (a Cleveland based citizens organization), a program which concerns itself with the above goal has been developed and tested in 19 school systems throughout the Cleveland area. This program, known as the Human Relations Curriculum Development Project or Project Insight has received more than $500,000 from foundations and from the Federal Government through Title III of the Elementary and Secondary Education Act. Its purpose has been to train elementary and secondary teachers in human relations teaching methods and techniques, to assist these teachers in designing their own human relations curricula and to support the teachers in their classroom efforts. To date, more than 200 teachers from both inner city and suburban schools have received training.

The project uses a multi-media approach, combined with inductive or inquiry-based teaching methodology as a classroom stimulus, to produce the openness of group experience. Throughout the training program, the focus has not been upon teaching, but rather upon facilitating self-directed learning by showing teachers how to lead their students in a process of personal growth and self discovery.

Teachers were shown how to wait for ideas to come from the students, to let the medium be the message, to ask probing questions and to tolerate ambiguity and wide ranges of feelings among their students. The program has been designed to work in the affective domain, encouraging teachers and students to express their feelings, to discuss personal and interpersonal concerns and to confront their own basic values at an emotional as well as an intellectual level. One of the project's fundamental premises has been that values and attitudes change only when their emotional content is exposed and recognized. Although some turbulence is inevitable, self-awareness increases and values and attitudes are changed when issues are faced openly rather than hidden and when learning rather than teaching becomes the focus of the educational effort.

During the 1969-70 school year an extensive evaluation of the project was done. Focusing on human relations courses taught by the program's trained teachers, the study indicated that "the benefits of the course appear to be in areas where it is easier to make, but more difficult to reject, generalizations about whole classes of people. The human relations students are more at ease about interracial contacts, more easily reject stereotypes of Negroes and poor people and are less nervous about Black Power and militancy."* The project produced particularly strong results in all white suburban communities where many of the students have never met Negroes and where prejudice tends to be deep-seated. One of the most encouraging findings of the evaluation, however, was that teachers of low ability youngsters reported as much success and enthusiasm as teachers of high ability youngsters.

*Dr. Joseph Sheehan and Dr. Marvin Wasman, Co-Directors of the Case Western Reserve University team which evaluated the project during the academic years, 1968-1969 and 1969-1970.

The Human Relations Program has been well received by both students and teachers. Many colleagues of human relations teachers have been impressed with student reactions and are now anxious to know how elements of the program might be incorporated into their own course offerings. In addition, more than 300 school systems outside of the Greater Cleveland area have requested information about the program and have asked how their teachers might use it.

While most school systems are interested in human relations, their need for programs in this area varies from one district to another. Some districts want to incorporate the entire program, while others are only interested in how media is used to elicit affective response. Other systems want to know how the techniques and methods of the program might be used in dealing with community relations and with racial incidents which arise periodically. Still others want to know how elements of the program might be incorporated into their own in-service and staff development programs.

The purpose of this book is to meet many of the needs outlined above. It contains a description of how the curriculum was developed, a class log reflecting the experience of a teacher who was trained in the project's theories and methods, a description of the teacher-training process, and an outline of the films and games which have been used. The book will be useful to all educators who are concerned with humanizing their schools and with contributing positively to their students' growth process. It shcuild be viewed, however, as resource material for teachers and not as a set pattern for teaching.

Because our experience suggests that most teachers require training before they can be really effective human relations instructors, PACE recently helped to establish a Human Relations Training-Resource Center at Baldwin-Wallace College. Mr. Ronald Harding, former PACE staff member and compiler of this manual, has

been named its director. Those who are interested in knowing more about the program or in procuring the kind of training which is outlined in this book, should address inquiries to: The Baldwin-Wallace Training-Resource Center, 56 Seminary Street, Berea, Ohio, 44017.

We have entered a period of history when human relations skills and human understanding may well be crucial to the survival of our society. It is time that schools accept the challenge of working with young people to develop these abilities. This book should provide helpful guidelines towards the achievement of this goal.

Henry C. Doll
Executive Director
The PACE Association

THE EVOLUTION OF THE HUMAN RELATIONS PROGRAM

It is difficult to describe a course which does not, and, in the minds of most of its teachers, should not have a set curriculum. The most valid approach would seem to be to describe the evolution of the course, the objectives generally agreed upon, and some of the methods employed to obtain those objectives. Although there is no set curriculum, the course is neither mindless nor formless. It does have structure and purpose. What it does not have is a set of rules, or a step-by-step procedure to be followed by everyone teaching the course. Perhaps it would be more accurate to say that it is a process, and that the process is what is essential.

The teachers who developed the course experienced the process, analysed their experiences, and tried to translate them into experiences for students in the classroom. The course evolved and is evolving, grew and is growing. It was discovered rather than created, and discovery is a continuing phenomenon. There is nothing static about a process and so it is constantly changing and being revised. Teachers agree that they have not taught the course the same way twice, nor do they teach two classes on the same day in the same manner. What happens in the classroom is the content of the course. It is discovered and experienced there, in that place, and at that time, by the teacher and his students. To those who have not experienced the course, the process is difficult to describe. For that reason, this must be a teachers' guide rather than a "how to" book.

A little historical orientation might be helpful at this point. In 1963, The PACE (Program for Action by Citizens in Education) Association was organized in Cleveland, Ohio, in response to a need felt by many to provide a basis for

evaluating educational offerings in the Greater Cleveland area. PACE proposed to provide alternative programs and additional services to involved school systems and teachers seemed to feel that human relations principles were incorporated into all levels of instruction and throughout the curriculum, events seemed to indicate that much more needed to be done. The director of PACE, Mr. Robert Jewell, proposed the development of a course for suburban high schools dealing exclusively with human relations and, specifically, with racism. He proposed a summer workshop employing the talents of creative, young teachers from suburban school systems.

FIRST SUMMER WORKSHOP - 1967

The workshop lasted for eight weeks during the summer of 1967. Mr. Jewell approached administrators of suburban districts asking them to select teachers from their social studies departments. Eight districts agreed to participate, sending a total of nine teachers. PACE paid the teachers, provided working space, materials, and resources. The teachers were free to develop whatever program they might find desirable. The only stipulations were that the program be aimed at suburban high school students, that it be a separate course, and that the use of film as a teaching tool be investigated.

With these conditions in mind, the nine teachers came together. They did not know each other, had no format to work from, and only a general idea of what they were expected to do. They had to make certain ground rules; when to meet, for what duration of time, and so forth. As it turned out, those were the easy decisions. From then on, the teachers were forced to find ways to come to group decisions, ways to work together, ways to deal with one another. From this necessity came insights which became basic to the human relations curriculum.

The nine teachers found, in the course of accomplishing their task together, that they not only had to confront each other in order to reach agreements, but that they had to confront themselves. They discovered great areas of difference, but they also discovered that they could use these differences to increase their own understanding. At the same time, they discovered great areas of mutual concern and agreement which provided reinforcement and support for their own feelings and commitments. Learning to work together meant devising their own version of group dynamics. Although they were not aware of it at the time, they were functioning as a "T" Group.

The teachers discovered, after a week or so, that being "nice" about disagreements wasted time and was generally unproductive. Fortunately, they also developed a high level of trust. They began to feel free to say what they really thought and to challenge each other. They were forced to confront their biases, prejudices, and intolerances. They had to find out how they felt about themselves and the other people around them. Over the eight weeks, they discovered many things about their attitudes, emotions, abilities, and relationships with other people of which they had not been aware. According to the teachers involved, this experience changed their lives, both in and out of the classroom. They felt that they had become better teachers and, at the same time, had become freer and more open people.

Later, when asked how they felt the workshop had changed them, a number of teachers made statements that indicated the objectives of the workshop had, indeed, been achieved.

"I felt as if I were going through a wringer."

"The interaction with group members was both painful and enjoyable."

"It opened me up and showed me alternatives to the old structure."

"I learned that I need tolerance and I need to break down my barriers to students of different races, religions, and backgrounds."

"I learned to put more emphasis on the human elements in teaching, not just on material."

"I feel I am more flexible and understanding of 'wrong-doers.'"

Many things seemed to have contributed to the changes that took place. The teachers watched a great deal of film. They scoured catalogs and their memories for films which might have human relations content. They looked for films which presented the human condition in an honest, dramatic, and powerful manner. They wanted characters with whom their students might identify and whose experiences might provide vicarious understandings for their students. They watched documentaries, full length feature films, and short films. From their own reactions and experiences in viewing the films and discussing them, they came to realize how much greater was the ability of film to contribute to human relations understandings than they had previously envisioned. Films brought them face-to-face with prejudices they didn't know they had. Discussions made them aware of other reactions which were at times different and, other times, similar to their own. Disagreements and conflict made them aware of the human relationships within their own group which had a general application to their lives and the world outside their group.

A major decision, coming from this first workshop, was to make film the basis of the course. The method to be employed was generally agreed upon by the teachers -- they would show the film to a class, and then by using certain directive questions, help the students inductively arrive at those insights and understandings contained in that specific film. Each film was explored for its con-

tributions and a synopsis written. Questions were developed leading to the objectives for which that particular film had been selected. This information was printed and made available to the teachers and others who were interested in the course.

A second decision evolved from the agreement to use film. From their own experiences, the teachers realized the validity of inductive learning. They concluded that their classrooms would not employ traditional techniques. One seemingly minor change, which became basic, was the alterning of traditional seating arrangements. Confrontation and discussion cannot be effective when students are seated in rows, one behind the other. In order to deal with one another and not exclusively with the teacher, students had to be seated so that they could see each other. The circle was employed and became a key ingredient. Since students were to discover the meaning of the human relations concept, the teacher could not dominate the classroom, but must provide an open environment in which students could be free to express their opinions. Simple though it seemed, sitting in a circle contributed a great deal to this particular atmosphere. When students were able to see each other they had a tendency to direct their remarks to someone other than the teacher. When the teacher was sitting in the circle he tended to lose his position of dominance. Interaction could then take place between student and student, and student and teacher, in a naturally equitable setting.

A third decision, or insight might be a better term in this case, was that the most important ingredient of the course was the teacher who taught it. Everything else seemed to depend upon the ability of the teacher to live what he was attempting to teach. If a major goal of the course was to produce arm, loving, empathic, tolerant human beings, then the course would have to be taught

by someone who at least tried to be that kind of person. The teachers realized that they could not be perfect, nor could they live up to their own ideal completely, but they did feel that they could communicate their own humanness to their students, and that this communication was what the course was all about.

The question then became what to do with these decisions? Somewhere in the course of the eight weeks the teachers discovered that racism was not the basic or even the crucial problem. The real problem seemed to be that prejudice was a natural human tendency and if this were true, then preaching against racism would be useless. They discovered that information was not enough to combat prejudice, that changes in attitude had to be internalized emotionally, not simply recognized intellectually. During the course of the summer, the teachers discovered several books which has a great impact on them. One of these was Gordon W. Allport's, The Nature of Prejudice. They concluded that before anything could be done to combat specific prejudices, individuals had to be made aware of themselves and their personal prejudices. Allport indicated several traits which seemed to be basic to the intolerant personality. The teachers concluded that they wanted to do what they could to combat those traits, to provide experiences which might tend to open a close mind.

DEVELOPMENT OF UNIT STRUCTURE

Three units emerged from the first workshop. Films were organized around the objectives presented in these units. Since the teachers had agreed that self-awareness was basic, the objective of Unit I, The Individual and Tolerance, was to give students the time, space and help needed to investigate, discover, define and invent themselves. Hopefully, during this unit, students would get

themselves together enough to make some self judgments, and evaluate the direction of their lives. Hopefully they would get feedback as to how they affect other people in their present and emerging postures.

The idea was not to help the student adjust to his environment as much as it was to discover his own human core of needs, and then to help him work out ways of meeting these needs and accomplishing his goals. This involves the development of creative self-expression skills, contact communication skills, and a strong feeling of "who I am."

With these objectives in mind, films were selected which would provide students with experiences which might aid them in understanding themselves, their values, their attitudes, and their prejudices. Among the films was a documentary on the value of middle America's teenagers, 16 in Webster Groves, and the classic study of nature of man, Lord of the Flies. From the available films, each teacher was free to choose those films which he felt best accomplished his purposes depending on his school environment, the age of his students, the type of course his school offered and, most importantly, his own personal preferences.

The second unit, Prejudice, Justice, and Poverty, continued as a natural outgrowth of Unit I. Though Unit II was designed to deal with specific problem areas -- poverty, religious intolerance, and specifically, anti-Semitism -- self-awareness, contact with one's own feelings, and opportunities to express those feelings were still major objectives. The primary difference between the first two units rests in the material used in the cognitive content of the discussions. Whereas in Unit I, the conversations and awareness were almost totally introspecitive and self centered, Unit II would create an awareness of how these self perceptions affect behavior and that behavior, in turn, affects others.

Michael Harrington's, The Other America, and television documentaries such as Edward R. Murrow's, The Harvest of Shame, were suggested as ways to acquaint the children of the affluent society with the problems of the poor. The French documentary on the Nazi concentration camps, Night and Fog, could be used to teach the horrible consequences of anit-Semitism and to point out that th. natural outcome of racism, unchecked, is genocide.

The third unit, White and Black Race Issues, was devoted entirely to the problem of racism. It was hoped that all of the lessons learned and attitudes developed during the first part of the course would be brought to bear in this unit. With a feeling of trust, mutual respect and understanding already established among the students, the emotionally charged discussions and confrontations which would surely occur in this unit would, hopefully, be dealt with in open minded constructive ways.

Since this course was specifically aimed at the student in the white suburban school, this unit attempted to expose the student to the problems of black people. It was agreed that most suburban students had no opportunity to develop understanding of and appreciation for, the lives of minority groups because the communities in which they live segregate ethnic and racial groups. Films might provide a vehicle to facilitate some degree of involvement. Among the films listed for this unit, was the study of a black man, named Duff Anderson, in Nothing But A Man. Again, the teachers were free to choose the films which best suited their situations.

Having reached these conclusions, created these units, and having been provided with funds for film rentals, the teachers proceeded to create the structures for their own courses. One of the participants was a junior high teacher

who had to work the human relations curriculum into the context of his U.S. History course. The other teachers all taught at the senior high level. Some were to have courses lasting the entire school year, some were restricted to one semester, and, in one instance, the course became an extra-curricular activity. Because of these differences, each teacher felt he had to devise his own program. It became manifestly clear, however, that differences in personality and approach would dictate this conclusion even if their circumstances happened to be similar. The beauty of the program that evolved was its infinite flexibility.

RETURN TO THE CLASSROOM - FALL 1967

The units developed and the films selected provided the structure of the course. The teachers determined the goals, the concepts, the understandings, and the nature of the experiences they created for their students. They wanted, so far as it might be possible, to replicate the insights, self-awareness, openness, and growth they had experienced during the workshop. With the cooperation and financial support of PACE, the teachers arranged the rental of the films for their courses, and with enthusiasm, tempered by a good deal of trepidation, they returned to their classrooms in the fall of 1967.

The typical reaction of these teachers was that the course and the students' reception exceeded their fondest dreams. Most of them indicated a high degree of discomfort, initially. Such an unstructured, unconventional course in the typical, tradition-bound, suburban school district created a cultural shock not only for the teacher, but for his students and his colleagues. The teachers admitted being uneasy about relinquishing the typical authoritarian role. They were concerned about discipline, about the amount of noise emanating from their

rooms, about not having the answers, about not knowing all of the questions, and about films not arriving on time. They began the school year clutching their prepared questions on the films as their only security.

Most of them soon became aware of the ability of their students to respond to the films without direction. In fact, the students, more often than not, found meaning in the film which had eluded the teachers when they first viewed them. In most cases, the prepared questions were discarded and an initial film discussion would begin with something as general as, "What do you think the film was trying to say?" Or simply, "Did anyone have a reaction to the film they would like to share?" At that point, it became the students' class.

It is problematical who learned the most during the first year, the teacher or their students. The teachers report being completely surprised at the level of student involvement.

Statements written by the students at the end of the course revealed just how positive their response had been:

> "I can honestly say that this course has been the most interesting I've ever had. In most classes I have a feeling of dread of monotony and being bored. The atmosphere is informal and relaxed which I think makes it easier to talk in. It is not constantly being partrolled by watch-dog teachers looking for things to yell at kids about."

> "I hear different views and opinions from the kids in the class and I am able to let my opinions be open. Also talking and listening to the kids has helped me be more open with them out of class."

"...This course actually made me stop and find out who I was, where I was going, and what I could be doing."

"...I could have wished for more conclusions and answers than were found, but these are hard things to find...I leave this course utterly confused, the mind flooded with thousands of questions to meditate on, and a desire to answer all of them."

In their experience, they had never encountered whole classes so interested and enthusiastic. Students came to school only because they could go to Human Relations. Some came to class several times a day if they happened to have a free period or could get out of study hall. Many teachers stopped taking attendance. They knew their students would be in class if it were humanly possibly. They discovered that discipline was no problem. Students who were interested in learning and concerned about the subject matter of the course did not require externally applied discipline.

One teacher, who stated that he had begun the course with great uncertainty on how he would handle disciplinary problems in his class reported that he encountered surprisingly few instances where discipline was necessary. He related the following experience which indicates the level of confidence and respect he had managed to build between his students and himself.

"Twelve Angry Men was the next film to be shown. A great many things can be done with this film and I decided to experiment with an idea I had wanted to try for some time.

I began by saying that the boy on trial in the film had been judged and now the class, as an experience in judgment, was going

to judge me. I announced that I would be absent from class for two consecutive days. I told the students where they could find me if they felt they needed me during that time. Then I told them what their task would be. They were to break up into small groups and reflect on my actions and remarks in class; discuss what they knew or had heard about me before; and share with the group any personal impressions of me they had developed. They were to create a profile of me as their teacher and this profile was to include such areas as my attitude toward students, toward my parents, toward people in general. It was to cover such things as my political viewpoints, religious beliefs, and anything else that would contribute to the profile.

For two days I remained out of the class while the groups met. The students stayed with their task, showed maturity in their functions, and displayed an obvious lack of need for "supervision" by an adult. It was an example of trust and respect between the students and myself. A meaningful learning situation developed in which the class performed successfully, not as students getting away with something while the teacher was gone, but as human beings interacting positively to accomplish their goal.

When I returned to class on the third day, the feedback began. Each characteristic or attitude attributed to me was challenged by me if no supportive reasoning was given. An assumption stated as a fact was not allowed to pass. I made no attempt to manipulate the students through my process of questioning. I attempted to create an awareness in my students of the difference between face and assumption. I was

also looking for consistency, logic and insight.

In a short time the students began to challenge one another as I had challenged them. I had become the vehicle; the students had moved completely out of the movie. As the vehicle, I found the class was functioning without my direct leadership. They were functioning well as a group and the leadership role was passed from one to another as the discussion progressed.

The next day I suggested that instead of developing inferences and assumptions about me the class could ask direct questions of me and I would give them direct answers. The activity which followed was penetrating, informative, and in good taste.

The group time was not devoted solely to discussing and evaluating the teachers, but also to examining the reasoning behind any assumptions that were made. The students became very involved in challenging each other, making certain that their judgments were reasonable and equitable. I felt it was truly a lesson in fairness, honesty, and objective judgment of another human being. It also made me realize for the first time that I had never had enough confidence as a teacher to allow my students this kind of freedom."

This was new and unusual experience for both teacher and students. The class was asked to sit in judgment of their teacher. They were allowed to openly express their observations and assumptions without fear of being penalized. In order for this to work there had to be a strong feeling of respect between students and teachers.

The general conclusion of the teachers involved was that they had learned to trust their students. Some were surprised and a bit chagrined to discover that they had not trusted them before. They found that teaching could be co-operative ventures, not antagonistic struggles. One of these teachers said that he no longer believes there are teachers and students, only learners working together to learn what they can.

Perhaps it is even more important that these teachers learn to trust themselves. They discovered that they could deal effectively with unstructured situations. They survived without textbooks, without notes, without lectures. The students readily accepted the fact that the teacher did not know all of the answers, and they still respected him. The teachers discovered that real respect was not won with a club, or threats, or an aura of infallibility. They had met their students as equals, allowed themselves to be known as human beings, and learned that their students could like and respect them on those terms.

There were problems. No new program ever operates perfectly. Teachers could not reach every student. Some could not function in such an unstructured climate; students as well as teachers learn to rely on textbooks, tests, and discipline administered from the outside. However, when the teachers appraised and evaluated the program after the first year, they decided that the bonuses far outweighed the problems.

The program was generally well received in the school districts which participated that first year. PACE surveyed the situation and decided to get funding for a second summer workshop to train additional teachers using some of the teachers from the first year as group leaders and resource people.

OUTLINE FOR IN SERVICE WORKSHOPS - SUMMER WORKSHOP 1968

The second summer groups benefited from the experience of the first group but were not bound to any of its conclusions. Since something had happened the first year, and since there was a program available, if no curriculum per se, the groups were not completely open ended. They did have a starting place and something tangible to work with. If nothing else, they had three units, a number of films which had been used with varying degrees of success, and a lot of questions.

In addition to this they had the following basic outline from which to work. The outline was developed in order to clarify the goals of the summer workshop and to facilitate the method by which those goals could be achieved.

I. Establishing Trust in the group

This can be done in a number of ways - some of which are:

A. Trying to define the limits of what you are going to do, and the method that will be used, instead of having a completely open-ended approach.

B. Offering to help the teachers accomplish their goals, by introducing them to some new methods, processess, media, techniques, insights, etc., instead of threatening their life styles and teaching philosophies by attacking traditional or more conservative methods of teaching.

II. Helping the group define some workable goals within the given structures of time, space, money and available talent. Working for Commitment by everyone in the group to accomplish these goals. Modeling

Openness and an inductive approach as useful and efficient educational techniques.

A. Defining and verbalizing the group's goals, after they have been inductively arrived at, is an important first step in getting commitment from the group.

B. After group approval of goals has been determined, the question is re-opened by asking for individual evaluations of the goals. "Do you think these goals are possible for you? Do you want or need to accomplish them? What do you imagine you will have to do to accomplish these goals?"

C. Being alert to times when individuals or the group do not seem to be working effectively, the leader may ask for some evaluation of "what's going on." This is not necessarily critical but rather presented as an opportunity to change or re-define the previously stated goals; to change or re-define the group or individual behavior and process patterns. This method may act as an openness model for participants.

D. This is also a good chance to model an inductive process and to make specific points on the group's process. This session may be video taped and played back later to demonstrate common awareness in group behavior.

III. Media Demonstration with an emphasis on eliciting feeling. Practice at expressing feelings and discovering the origin of these feelings.

A. Media is used here to help people gain insight, understanding and empathy. In order to do this, participants are asked to project their feelings into unfamiliar environments and situations. Visual media can accomplish this most effectively.

B. Most of the films used at the outset can be of a positive nature; going for good positive feelings (freedom, happiness, joy). Later, negative feelings can be explored (anger, fear, hate).

C. Some work is done with specific designations of body awareness as far as feelings are concerned. For example, if someone says the film made them feel "free," he may be asked to define himself in terms of "how does free feel?" This is an important distinction because it may be useful later if a participant says he hates someone, it may turn out that his feeling is one of envy or frustration.

D. Intellectualizing about people and events is not the desired behavior in this case. Trying to feel as another person does under his particular circumstances seems to be more valuable here. This does not infer condonation of any or all behavior, but rather is an attempt to build empathy from mutual feelings.

IV. Develop Self Awareness of some aspects of a participant's style as they relate to the teaching process.

A. During the week, some teachers are video taped during

regular classes. This tape, or parts of it, can be discussed by the group. The film High School or No Reason To Stay may be shown. Readings of several kinds may be used to point up some of the dehumanizing practices used by many well-meaning teachers.

B. Discussion of affective as well as cognitive goals which might be attempted by teachers in any subject area.

C. Practice sessions may be set up where participants can "practice teach" again, trying out new styles and methods.

V. Group Process as it relates to learning and human understanding.

A. Show tape of first meeting and criss cross tape from another group to encourage critical analysis of the group's process and individual participation.

B. Introduce group interaction game techniques.

C. Show tape of students learning from experience-based interaction.

D. Get Direct feedback on workshop so far. Demonstrate how this procedure is necessary and helpful to any person attempting to be effective in a teaching/ learning situation.

VI. Making Contact with other people.

Role Playing as a deterrent to contact.

Awareness of our roles in several situations.

A. Do excises in subjective reality and stereotyping. Trying to show that what we see exists only in our minds and is distorted by our past experience, present mental and physical state and future expectations.

B. Demonstrate how difficult it is to let go of a role (teacher), especially if we don't know who we are. Demonstrate the value of self knowledge in human relations.

C Divide into diads and try to make contact with another person as a human being, not as a role. What things help this process and what things keep people distant from one another?

D. Do reverse role play techniques to demonstrate how we may be casted into roles we do not voluntarily adopt.

E. Discuss implications of these experiences to each teacher's teaching situations.

VII. Communication and Confrontation

A. Demonstrate the differences between human relations and public relations. The participants may be able to remember situations where public relations techniques were used. Have them substitute human relations models in the same situations and imagine the results. The reverse may also be done. Have the group evaluate

the real and fantasized results in terms of personal objectives.

B. Go for an awareness of the ambivalence (frustration) generated when people must act contrary to their best judgment. Discuss and work with the results of such feelings. Experiments may be used which demonstrate some of the behavior that repression, frustration or guilt can produce.

VIII. Help participants become aware of their value structures.

A. Written cognitive techniques (forced choice and graded value arrangement) may be used to start this value orientation process.

B. Films, such as A Season's Change, may be dicussed for awareness of values on the affective level.

C. Have participants compare their cognitive value system to their affective one.

D. Help teachers develop constructive programs of educational value which they can use within their framework of values.

E. Demonstrate the human relations benefits derived from being true to yourself and your values as exemplified through your actions.

IX. Evaluation as a learning process.

A. The main idea here is to get away from the critical mode of behavior, especially one that places blame on others. In an open group situation, all members take a share of the responsibility for making a group work to meet agreed upon goals.

B. An "everything is grist for the mill" approach is developed. If the workshop succeeds, then what things helped it to succeed? What elements of feeling or knowledge are we judging success on? Is it possible to judge in terms of artificial systems? If the workshop is evaluated as unsuccessful, then on what objective or subjective basis is this judgment being made?

C. The participants are again urged to take ownership for the outcome. Each participant is asked to determine in what ways he helped it succeed or fail? When did he begin to feel it was not meeting his needs? What did he do to try to change things? In what ways did he personally contribute to the perceived outcome? What alternate forms of behavior could have been suggested to the group or actively participated in to have moved the group in a more efficient or effective way?

There were some notable differences in the two summers. Teachers from departments other than social studies were accepted for training. This decision added a great deal to the experiences of the second generation teachers and a new

dimension to the course. Probably the greatest contribution came from the teachers of English, or language arts, if you prefer. Bibliographies expanded. New books and new approaches to using written material were added to the available resources. The Concept of active, creative, student participation expanded. Teachers were introduced to new material -- fiction, non-fiction, poetry, drama, -- all with application to human relations.

Probably the greatest difference between the two workshops was the availability of information from the teachers who had actually been in the classroom teaching the course for a year. The matter was no longer theoretical. It has been done and, more importantly, it could be done again. The sharing among the teachers of personal experiences in the classroom provided a valuable resource in the second workshop. First generation teachers related experiences to each other and to the new teachers. Some approaches had worked, some had not, but many new ideas had been tried. What had worked and why did it seem that it had? What had not succeeded? Why not? Could the failures be analyzed to help explain the successes?

Activities other than films had been tried by several teachers during the first year. One teacher had experimented with an activity which he felt might help to create openness and honesty among the students in his class. He shared his experience with the other teachers in the workshop

> "After asking for comments on the statement 'Everyone is wearing a mask', I asked for a volunteer from among the students, saying that I would ask the person who volunteered a number of personal questions about mask wearing. After selecting students, I informed him that he could refuse to answer any question which might be distressing, that

he could stop the interview at any time, and that after the interview he would be free to ask me any question which I had asked him. I then put a full-face paper mask on him, with holes for the eyes and mouth, and proceeded to ask him the following questions -- slowly and with plenty of time given to answer between each question:

What would you like to be (or be doing) twenty years from now?

If a stranger (or old friends) were to see you walking down the street twenty years from now, how would you like them to see you?

What image would you like to project?

If I had everyone in the room write down a description about you, what things would it please you to see on those papers? What would you like your fellow students to say about you?

What things do you think would really appear on those papers?

Do you ever wear a mask?

Where, when, what kind of a mask do you wear?

Do you know anyone who wears a mask?

Could you describe the situation?

After I interviewed two volunteers in this fashion, the class began a discussion on the meaning of mask wearing, its purpose, implications, etc.

I observed that the use of the real paper mask on the interviewee seems to create strong feelings of isolation in that person. Students

expressed feelings of being "terribly alone," or "almost as if I were naked." The fact that the paper mask spares one from the ordeal of face to face presentation of self to peers seems to generate feelings of honesty in the interviewee.

All interviewees stated afterwards that they had been extremely honest and reflective in their answers. Some said they had been honest for the first time in a long time. My personal observation is that perhaps only one of the eight students who were interviewed (2 students in each of my four classes) responded with answers that he expected I "wanted to hear."

A third observation seemed to indicate that the mental participation of the class in the interview was close to 100%. The room was deathly still during the questioning and I believe that most students were answering my questions themselves in their own minds.

The immediate visible result of the interviews was a great deal of animated discussion about mask wearing and its impact upon us. Students responses were very frank; a number made public revelations about their private lives and practices. Other results seem to have included a contribution to the breakdown of formal "barriers" in the classroom; and increase in introspection and self awareness; and an increase in mutual trust and acceptance.

Interview with mask wearing can be channeled in many directions. A specific area can be selected for questioning such as self awareness, authority, race, sexuality, etc. Variations of technique can be ex-

plore such as having students interview a mask wearing teacher, dual interviews, with two interviewees seated back to back (white-black, male-female, etc.).

A feeling of security was derived by both groups of teachers from the fact that a particular activity had been tried by someone else and had worked. There was also the advantage of weighing the merits of various activities in terms of the students who would be taking the course. Could a specific class of students gain something meaningful from a certain kind of activity? It was obvious that thoughtful selection would be necessary but at least there was a pool of ideas to consider and to expand upon.

Without a conscious decision to do so, it became apparent to the participants that they should experience the activities themselves before they took them into the classroom. It was not enough to hear someone describe "Mask Wearing" without actually doing it. Anyone could read the directions for "Rumor Clinic" but the impact could not be felt unless they had done it themselves. With most of the teachers active in the program this has become a tenet of faith. Before taking an activity, film, or resource of any sort into the classroom, the teacher should experience it first.

Although the teachers of the second workshop agreed that film was the focal point of the course and the most important single resource, they realized that the only limitations on other meaningful activities were the imaginations of the teachers and the availability of information about other resources. This conclusion has opened whole new worlds. Teachers not only watch new film releases and program, read book reviews, subscribe to magazines on films, and watch for

innovations in educational techniques which might be applicable, but also visit other teachers to see what they are using. One teacher described his experience in education before coming into the PACE program as walking down a fairly interesting, but narrow street The PACE program was like coming to a corner, turning it, and finding a park full of interesting, exciting, and new things do do and learn.

RETURN TO CLASSROOMS - FALL 1968

The summer workshop ended with its participants having accepted the basic premises of the originators of the program, but having gone considerably beyond the original concepts. When this second group of teachers returned to their classroom, they had their structured film course, their questions on those films, and concepts they hoped to develop. They also had some techniques for speeding the group process, for providing alternative experiences, for enriching and expanding the information content, and for creative participation by the students. Most importantly, perhaps, was their knowledge that the course was teachable and that students had liked it.

After a year of teaching the course, some of the second generation teachers described their experiences. Several of them taught other subjects in addition to human relations, and some of them integrated human relations films and concepts into existing courses. Their general reaction, after teaching human relations for a while, was that they could no longer teach their other courses in the traditional manner. Human relations was education, or perhaps, more correctly, education was human relations. Many of them had begun to question the effectiveness of traditional education before becoming involved in the PACE pro-

gram. Others began doubting after reading Edgar Z. Friedenberg's, Coming of Age in America, and John Holt's, How Children Fail, and the writings of other critics of America's contemporary educational scene. Their experiences in their human relations classes, where students were excited about learning, encouraged them to try some of the same approaches in their English and social studies classes. They discovered that they could not teach any other way and their transformation as teachers became a complete one.

The first and second generation teachers began to question some of their earlier conclusions. The original idea behind the course had been to try to develop students who were warm, loving, empathic, tolerant human beings. With events of 1968-1969, the concept of "tolerance" came under review. Many of the teachers felt they did not want students who would "tolerate" poverty, racism, anti-Semitism, and injustice. If the students became warm, loving, and empathic as a result of the course, that was fine, but not really necessary. The most important result seemed to be to help students become aware of themselves and the reality of their world; to help them to see the injustice and to feel the wrong. Hopefully, this awareness would stimulate in them a desire to "do something about it." The students themselves forced this realization. They were not content to watch a film on poverty, or racism, or hate, and simply discuss it. They wanted to know what they could do, how they could help.

The following account, submitted by a second generation teacher, illustrates how awareness was kindled in a group of students and how this awareness grew into action-oriented behavior. It might be well to note that the positive results of this particular series of events were brought about only because the teacher was willing to let his class assume the responsibility for their own learning.

I selected High Noon at this point in the course in order to change the direction of the students' thinking from self-oriented themes to the idea of involvement in external events. This film, it seemed to me, would be an effective vehicle to achieve that goal. The rationale for selecting High Noon at this particular point was clear in my mind but feedback from students demonstrated that my rationale and their perceptions did not coincide. Most students objected to the film on the basis of its being a "period piece." My first reaction was to defend my selection. Instead I decided to ask for help from the students. The idea of allowing the students to guide the direction of their learning, and giving them some stake in what was going to go on in their class turned out to be a breakthrough for all of us. Students began to form their own educational objectives and came up with the idea that "commitment to help your fellow man" was an important goal.

The search for media was on. Books, stories, games, films and real life experiments were reviewed, read, played, seen and done. By the time it was over my time schedule for the year was hopelessly destroyed, but the students had experienced and now understood more about commitment than they ever would have if they had stuck to my schedule.

The film the students thought most effective for this unit turned out to be The Incident. The story, in brief, centers around an incident on a subway train in which two drunken toughs annihilate the people on the train, one at a time, while the others watch, not wanting to 'get involved.

The film had tremendous emotional impact on all the students. The discussion was solemn and angry at the end.

"Why didn't anyone help?"

"What was wrong with those people?"

"They were all cowards."

"Someone should have stopped it."

"Would you have?"

The last question caused silence. They were getting down to the nitty-gritty now. Talk of 'them' shifted to a fantasy of what "I" would have done until finally a girl who was usually very quiet said, "You would have done just what they did - nothing."

Neither the students nor I could believe that this unassuming little girl could have made such a confrontive remark. The retort was a challenge.

"How do you know?"

The answer came in quick measured outbursts from the girl. It was obvious the theme of this film had struck a responsive chord in her. She had gathered objective and observable data from her day-to-day experiences in the school and began feeding them back to the class in such a way that everyone became aware that she was right - they would do nothing to help others if it meant a possible inconvenience to themselves.

Part of her list included:

Students standing around watching a group of seniors antagonize three retarded students in the school cafeteria.

The average contribution by students in her class last year to the United Appeal was 12¢.

No visible sign of resistance to the activity of bigger kids breaking into the lunch line <u>every day</u> in front of other students.

The girl ended with a short indictment of all mankind around a philosophy that "Everybody looks out for themselves in this world and if you expect help, you're a fool."

The bell rang and the class filed out, looking as though they had just been condemned to hell.

The next day, things began to happen. Talk about 'they' and 'them' was not allowed. People had to put up or shut up in discussions around what 'I' am going to do. And, finally, about what 'I' am doing now.

Some of the immediate results were:

A contribution of $129.00 by the class to the charity fund.

Letters to the editor speaking out on some of the issues raised in the class.

Giving of their time on weekends to aid inner city Head Start program.

And other commendable acts of individual heroism too numerous to mention.

The class was alive and generally happy about themselves and each other. They would not accept the girl's damning view of mankind and by commiting themselves to doing something for others, reprieved her condemnation to hell.

This illustration not only points out how awareness led to action but it also exemplifies the impact that a single segment of the course can have on the students. It was experiences such as this one that caused the teachers to re-examine their objectives in the Human Relations course.

Other aspects of the course came under question. Some of the teachers concluded that the three unit approach, although helpful in organizing concepts, objectives, and resources, was neither necessary nor practical in application. Whatever happened in the classroom, it all seemed to come back to the question of awareness. How did the individual student feel in a particular situation? How did he feel about himself? How did he feel about other people? If he could come to realize that he stereotyped whole groups of his fellow students because of the clothes they wore, was it so much harder for him to realize that he did the same thing to other groups because of their religious or ethnic identities? If he came to know someone from a hated group as a person, like himself, who shared many of his feelings, could he not then see that treating all members of a group as enemies was unreasonable? If this could be done, through direct experiences with other members of his class, through identification with characters in films or books, then a beginning had been made. When the student discovered for himself that he could like or dislike individuals on their own merits, and not as members of one stereotyped group or another, then race became a matter of no singular importance. All of the problems of prejudice are interrelated and all of them are problems of human relations. The important thing was for the student to discover those elements which separate one man from his fellow man, and to learn how to break down those barriers. The curriculum had to become the individual student and what was happening to him. That could not be written into units, nor dealt with in a predetermined manner.

These questions led to a re-evaluation of the entire program. If self awareness and the development of a positive self-image were important for the suburban high school student, were they not equally important for the student in the inner city? White America was beginning to encounter reverse racism.

A generation of black children was growing .p hating whites. Was it not vital to try to develop the same understandings in urban schools?

Many senior high school teachers expressed the opinion that waiting until the eleventh or twelfth grades to attempt to combat years of training in prejudice was not wise. They recommended that some efforts be made before the student reached high school. Why wait until negativism and prejudice became firmly implanted in the student? Wouldn't it make more sense to try t devise an effective program for the elementary schools.

PACE applied to the Federal Government for a grant to conduct the third summer workshop, and to carry on the existing human relations program. The request was approved, and PACE entered into its most ambitious program in the summer of 1969.

THIRD SUMMER WORKSHOP - 1969

Again, teachers were paid and provided work space (this time under a Title III ESEA Grant) and in ccoperation with local colleges and universities. Group leaders were drawn from the ranks of those teachers who had participated in the first and second workshops. Teachers being trained were divided into suburban secondary, inner city secondary, and elementary groups. The suburban groups, augmented by the group of students, were charged with the development of a curriculum to be tailored to the needs of inner city students. The elementary groups were to develop methods and techniques to teach human relations at all levels of the elementary schools.

In addition to expanding the human relations program into urban and elementary schools, the third summer workshop attempted to expand the resources

available to all areas and levels by adding specific components. Many of the teachers who had used a great deal of film for the first time came to realize that what is probably the most visually oriented generation in the history of the world, was frighteningly naive about film techniques. Students seemed to feel that because they could see it, it had to be real and true. Books could be fiction, but if you could take a picture of it, it had to be there. The teachers, many of them equally uneducated in the field, frequently found themselves teaching a sort of secondary film study course. Help was provided by an experienced film study teacher who sat in on a film discussion, shared his experiences, and provided information on sources of material.

Another outgrowth from the extensive use of film was an increasing interest in the creation of visual media. Teachers and their students were becoming involved in making their own films and other types of visual presentations. Not only was it an excellent creative outlet for students, but it provided an effective way to demonstrate the use of film to create attitudes, moods, and to effectively promote a point of view. A student, holding a camera, could discover for himself the power he had to control what would ultimately be seen by viewers of his film. The experience of cutting and splicing his work taught him more than words could about selection and presentation of visual media. PACE provided the groups with an experienced teacher who had taught film making to students in public schools. The teacher participated in a workshop during which they viewed student made films, learned techniques for making other visual presentations, and made a film of their own.

Most of the teachers had come to accept the fact that they couldn't really instruct their students, that the course was most effective when students dis-

covered the concepts themselves. To the teachers oriented toward the traditional lecture or question and answer method, the inductive method of teaching offered some problems. Once again, on the theory that experience is, indeed, the best teacher, the participants in the workshop took part in a discussion during which they inductively determined the objectives they hoped to attain in their groups.

A final major addition was the inclusion of experiences with group dynamics techniques, group decision making processes, and a sensitivity workshop. The teachers participated in group activities intended to improve their ability to work together by allowing them to develop openness and trust among themselves. The methods and techniques they used were ones that they might employ in their classrooms to aid students in working together. A two day sensitivity workshop was presented for those group members who felt they wanted such an experience. Those who participated felt that they had gained a great deal of knowledge, about themselves and about how other people perceived them, that would behelpful in their relationships with students.

Some of the general conclusions arrived at by the separate groups were interesting, and, in a way, a validation of the existing program. Given no other charge but to develop a program geared to the needs of urban students, the teachers from the inner city classrooms came to what was essentially the same conclusion reached by the teachers in earlier workships. They determined that what differed in urban and suburban students was their life situation, their general environment, the situations with which they had to deal -- not their basic humanity. What was needed, then, was a program aimed at the ability of the individual to deal with his life situation. One of the best ways to help

him to do this would be through the use of film. It seemed that the approach of the urban program would be basically the same as that of the suburban program though. Teachers might choose to use different resources, films, reading material, activities, and experiences. When it came to selecting films, urban teachers tended to order many of the same films which had been used in the program in previous years. It became obvious that a good film no matter where or to whom it might be shown.

The elementary program appeared on the surface to be entirely different. Certainly, the problems of the elementary school teacher differed greatly from those of the secondary school teacher. The structure of the school day itself was sufficient to require a change in approach. The teachers stayed with their students the entire day. There need not be a separate class with a different teachers. It appeared elementary school teachers needed training in handling new approaches and techniques in the classroom. Having accmplished this type of training, the program should then consist of a variety of materials and resources from which the teacher might draw to implement his efforts in the classroom. The elementary groups turned their attention to locating and cataloging these types of materials.

When it came to considering basic aims and objectives, the elementary program proved to be very like the secondary program. The teachers agreed that an approach was needed which would allow teachers to aid their students in developing greater self-awareness, improve their ability to relate to others, and increase their knowledge of their environment while strengthening their ability to cope with it. This conclusion also tended to support the work of the earlier workshops.

After six weeks, which offered a variety of experiences to the participating teachers, the third summer workshop came to an end. By now there were some 80 teachers involved in the program representing a diversity of suburban school districts, the Cleveland Public School Systems, the Cleveland Catholic Diocese, and several independent schools in the area. Not all of these teachers had the opportunity to participate in the various experiences which had been offered the teachers during the third summer. Many of the people trained in earlier workshops expressed an interest in some sort of program during the school year which would enable them to keep in touch with other teachers. They felt that there would be positive value in discussing mutual problems, finding out what other people were doing and having success with, and sharing knowledge of new materials and techniques.

SATURDAY WORKSHOPS - SCHOOL YEAR 1969-1970

The project's Title III grant from the Federal Government included money to operate continuing inservice training. During the school year of 1969-1970, a series of Saturday workshops was offered. Participating teachers were paid an hourly stipend, and provided facilities and materials. Topics included film making with a presentation by a representative of Eastman Kodak, a film festival with the screening of new releases and new discoveries, a demonstration of new group dynamic exercises, and simulation games. The workshops were held once a month and provided, in addition to the specific topic around which they were organized, an opportunity for teachers to get together. Many of them expressed the opinion that this sharing of ideas and experiences was the most important contribution of the Saturday workshops.

There is no question but that teachers in this kind of program need reinforcement and that this comes from being able to meet regularly with other teachers who are involved in the same kind of work. Innovation, it would seem, is lonely work. It also became increasingly obvious that teachers needed continuing contact to enable them to continue growing. First year teachers who had been out of touch with the developments in subsequent workshops discovered that they had a lot of catching up to do.

The Human Relations curriculum had, by the end of the third workshop, received a considerable amount of "publicity." The word had gotten around that PACE had piloted a new dimension in education. Letters requesting information were sent in, not only to PACE, but to individual teachers who had themselves been the major source of publicity. One teacher, a veteran of all three workshops, told of a letter he received from a teacher who had heard of the program and wanted to make an attempt at initiating it in his school -- without benefit of any workshop experience. The teacher responded with what turned out to be an abridged version of what he had learned from three summer workshops and three years of teaching Human Relations.

> "I can understand your excitement and uneasiness about starting a Human Relations class. I think it's a good sign. I am enclosing some material, and more will follow, that may be of help to you. I think, however, the best thing I can do for you right now is give you some advice.
>
> "Stay loose, don't take the course too seriously. I don't mean that it is not serious business but if you are intense all the time, and it can easily get that way, the kids get turned off.

"Stay open, get in touch with your judgmental attitudes. How many judgments do you make about students and their behavior that you are not called upon to make as a definite requirement for keeping your job? Have the class help you. Discover these judgments and see what happens. You will, almost certainly, start to become defensive about your actions. Now, work hard on being less defensive. Become aware of what defensiveness feels like and whenever you start to get that feeling, deal with it. If possible, relate your feelings and thoughts to the class.

"Get help from your students. If you sense that things are going poorly (the discussion is boring, etc.), stop the class and ask, "What's going on here?" This will lead students to an awareness of their process and it won't be long before they are asking that question of themselves.

"Develop as much trust in the group as possible. People sharing personal feelings and experiences, having fun together and receiving interpersonal feedback can help build trust. Discourage talk about "others" and encourage talk about "self" (he, she and they vs. I, me and my). Whenever you sense strong feelings being exchanged in the group, ask the person or people receiving the brunt of them to tell the class how that made them feel. Then ask the sender if those were the feelings he intended to cause.

"Encourage visitations of your class. Ask someone in every week, if possible. Do not allow visitors to be observers. Have the students make them participate. Use them as resources. Help

the students get over fears of faults, authority figuers, outsiders, etc. Encourage positive, growthful contact through confrontation. People may spar with words and distance themselves. Feeling each others strength through an honest show of emotion can help contact and, eventually, mutual respect.

"Try for closure whenever possible. Especially after a class that has been exciting. Ask the students, "What happened today?" to help them integrate the experience and feelings into some meaningful pattern of thought.

"Well, I really can give advice, can't I? I can't even do all those things myself, so don't feel overwhelmed. Work on one or two and, if the opportunity comes up, try some of the other approaches. Above all, be as open as possible with your students -- this will encourage them to be open with you and with each other."

The enthusiasm and sense of commitment, so obvious in this teacher's response, is as crucial to the success of the course as the suggestions on how to begin teaching Human Relations.

FOURTH SUMMER WORKSHOP - 1970

A fourth workshop was held in the summer of 1970. This one differed from the other three in that it became part of the curriculum of Cleveland State University's Department of Education. This step was the culmination of an early awareness that the crucial ingredient in any human relations program would be the person teaching it. It then followed that to teach human relations required more teachers who had had experiences similar to those which had trans-

formed the participants in previous workshops. A possible correllary, though not verified by this program as yet, is the concept that a teacher, trained in human relations, is more effective regardless of the subject matter he teaches. By reaching more teachers, the numbers of students reached can be greatly increased. If the program is beneficial to teachers who are going to teach human relations, is it not equally beneficial to all teachers? It would seem that the emphasis has shifted from developing a human relations curriculum to teacher training.

The fourth workshop seemed to confirm this conclusion. Since not all of the members of the groups intended to teach a human relations class as such, the orientation of the workshop shifted. The emphasis was on individual development as opposed to curriculum development.

The components of the previous workshops were available to the teachers but had not been scheduled into the six weeks. As an interest or need arose within the groups, the necessary resource could be tapped. In this respect, the effort was made to create a workshop which was more responsive to the interests of the teachers. This sort of flexibility meant that the workshop could move in whatever direction its members desired. Essentially, this provided the same freedom of decision which has been presented to members of other groups during other summer workshops. If the participants could take the workshop in any direction they desired, they had the freedom to challenge and question any and all previous determinations. Again, previous conclusions were substantiated. Teachers, after discovering what was available, were interested in the same kinds of information. They believed that film was an excellent media for the creation of experiences. They found the openness of their groups a rewarding experience which

they would hope to replicate in their classrooms. The means employed in the fourth workshop were somewhat different, but the ends were essentially the same.

WHAT HAD BEEN LEARNED?

After four summer workshops and three years of experience in the classroom, there should be some definitive things to say about the program. Probably the most positive thing that can be said is that there is no single curriculum, no one answer, no simple way to do the job. There are some general approaches that many teachers seem to agree to. In discussions with different teachers the same kinds of statements are made, the same sorts of conclusions are reached, and the same types of recommendations are made. It might be helpful to explore some of these areas of agreement.

One of the most important insights arrived at by the first groups of teachers has been mentioned before, and has been repeatedly validated by subsequent groups. That is the conclusion that the most important, single element in the program is the teacher. Going back to their own experiences during their own workshops, teachers have analysed what they felt happened to them and how they felt this affected their attitudes in their classrooms and towards their students. They agreed on several areas.

The teachers who teach a human relations curriculum, or any other class for that matter, must know themselves. They must be in touch with their own emotions, their own prejudices, and their own abilities. They should be able to accept themselves as human beings. That is no small order. Most of the teachers who had experienced the summer workshop came away feeling that they had accomplished

at least a beginning. Some of them felt that they had been fairly open, reasonably human, and fairly good teachers before they entered the program, but none of them felt that they would have accomplished what they had without the benefit of the training program.

The important question, then, is what happened to these teachers that enabled them to teach a human relations curriculum? Interestingly, many agreed that what they were able to give up was just as important as what they had gained. None of these observations were based on overnight transformations. Many have taken several years to accomplish. Primarily, teachers seemed to feel that they had to stop thinking of themselves in their own stereotyped view of what a teacher should be. That meant a change in attitude toward their students. It required a break down of the traditional distance between student and teacher. In some cases, it involved a re-evaluation of the role of "teacher," and a total reworking of philosophies of education. Whatever was required, the teachers felt they could no longer assume an authoritarian role in the classroom. Without that role to fall back on, they had to take their chances as human beings. What ultimately was involved was a necessity to place a great deal of trust and faith in the students. Many teachers found that they had rather negative expectations to their fellow humans, be they students or adults. For these teachers great effort was required to change their basic philosophy of the nature of man but this change allowed them to assume that more good than bad would come from students if only they were trusted and given responsibility.

A corollary to developing trust and faith in their students, was the necessity to develop trust and faith in themselves. Many of the teachers indicated amazement at having discovered that they had been quite thoroughly intimidated

by their own fear of failure in the classroom. They had ideas and innovations which they would have liked to try, but fear of failure stopped them. Many of them feared the reactions of their colleagues or the administrators in their districts. Many of them really feared that they would discover that they were inadequate. Instead of doing what they felt they should, for the sake of their students, they continued to teach in a way they knew was unproductive. The course, having been approved as an experiment by their administrators, and having been taught by others after the first year, gave them the opportunity to try new methods in reasonable safety. They were also bolstered by the knowledge that there were other teachers throughout the area doing the same thing. If they needed help or reassurance they could call for it.

Nothing succeeds like success, and the positive reactions of students encouraged the teachers in their efforts to present a different experience for their students. Teachers found that you could live without a text book; in fact, that teaching was greatly improved when there was no text to rely on. They discovered that a great deal of learning could take place when they said nothing. It became quite obvious that much more learning took place when students were allowed to take the responsibility for their own education. They learned that demanding silence was not an effective or desirable form of discipline. On the contrary, when learning was taking place, the classroom became a lively, animated place. All of these discoveries required that the teachers accept a new role in the classroom and this new role required confidence in themselves and their students.

The following statements, taken from interviews held with teachers who had experienced both the workshop and the classroom, vividly illustrate some of the changes that took place in many of the teachers.

"I am looser, more open, and have learned how to accept criticism from my students."

"Stripped of my usual teacher role I had to feel my way along and see what my students wanted to learn."

"I feel closer to my students and am more easily able to give my personal views."

"I feel less need to be 'in charge.' I have more self confidence and more confidence in my students and other people."

"I cannot teach as I did before. I now teach only when the class sets aside time. We learn together."

Teachers had gone into their classrooms armed with prepared questions to stimulate discussions. These were a sort of security blanket for the frightened innovator. They were a big help and probably eased the transition for a number of teachers. They knew that they would have something to talk about, that they would not encounter the terror that comes when a class of students sits, staring silently at the teacher who can think of absolutely nothing to say. Most of the teachers soon discovered the limitations of these prepared questions. They were right back at the old game of having students try to guess the "right" answer, or the answer the teacher expected. But what if there were no "right" answers, and what if there were no answers at all? Even worse, what if it was the wrong question? Probably one of the most difficult things for the teachers to do was to give up being the source of the answers. It was not only difficult be-

cause the teachers felt insecure admitting that they didn't know the answers, but also because students are equally reluctant to allow teachers not to know the answers. Students and teachers, alike, had to admit that sometimes ambiguity had to be tolerated.

The classroom atmosphere was vital to the success of the course. As mentioned earlier, teachers discovered the use of the circle for seating. In an open discussion, individuals found themselves confronting other individuals. Anonymity became a virtual impossibility. Teacher domination was much more difficult. Like any other innovation, teachers discovered that circles could also become institutionalized and many reported moving on to completely free seating arrangements. The students could sit anywhere they chose; on desks, on the floor, etc. They could get up and walk around the room if they felt the necessity to do so. A small group could work together wherever they chose. This freedom of movement contributed to a more open and relaxed atmosphere, and was probably the simplest change that could be made for the greatest reward.

Along with freedom of movement went freedom of expression. Students had to be made aware that they could say what they felt without fear of being "wrong," being thought stupid, or being judged by the teacher or by their classmates. Teachers found themselves responsible for the creation of an accepting type of climate for their students. If the teacher were non-judgmental, his students might follow his example. If necessary, he might have to explain to a class that each member had the right to his own opinion and had the right to express that opinion even though other members of the group might not agree. If they did disagree, there were ways to express that disagreement which would not tend to ridicule or discourage others. This, it developed, was a difficult concept

to communicate. Teachers did not wish to discourage differences of opinion. They felt that a great deal of understanding and learning could take place within the framework of conflict.

Finally, the teachers tried to provide an atmosphere which would permit the reuniting of the intellect and the emotions. They tried to help their students realize that all aspects of the human being were important. Again, one of the most obvious ways to accmplish this goal was by reacting as whole persons themselves. Teachers who cry during sad movies, who become angry at injustice, whose feelings can be hurt by unkindnesses, who laugh out loud, can convey to their students acceptance for the emotional quality of life. In an open classroom, people can become angry with one another, raise voices, be sorry, apologize, and make up. In other words, they can act like human beings. Since this does not happen often in school, it can become a difficult objective to obtain. It is obviously impossible to teach human relations without expressing the qualities which we all share as part of our human centers.

The desired result then, is a classroom which is truly open to expressions of opinion and to emotional reactions. It is one in which both students and teachers feel freedom -- intellectually, emotionally, and physically.

Teachers recognized common objectives regardless of the location of their school or the age of their students. An outline of these objectives was developed during a summer workshop and serves as the foundation upon which the Human Relations course is built.

I. To develop a sense of awareness in students

   A. Self-Awareness - To be responsible for one's own behavior you must be aware of that behavior.

B. Social Awareness - To be responsible socially you must understand your effect on others.

C. Environmental Awareness - To be aware of what specific environments can do to you and to discover new ways of seeing and experiencing an environment.

II. To develop feelings of sensitivity in our students

A. Sensitivity to one's own feelings and an acceptance of their natural origin as part of a healthy integrated personality.

B. Empathy is sensitivity to another person's life situation; it is the keystone of love and therefore a necessary ingredient in human relations.

C. Developing sensitivity to a given groups' attitudes or feelings is an important part of being able to communicate effectively with that group.

III. To develop or increase each students level of tolerance.

A. Creativity and invention involve new ideas and ways of doing things, people who hold on too strongly to the established pattern inhibit growth.

B. People who see their life styles as the only acceptable norm tend to suppress the rights of others to express themselves in their own way.

IV. To develop an inner-directed spirit in each child.

A. Motivation too many times has to come from without. When it is not present the person becomes a captive to his immediate environment.

B. Man is a learning animal. By instilling a sense of strength and power, through self attained knowledge, a child can develop as an independent self perpetuating individual.

V. To develop a strong positive self image in the child through environ- meaningful, reality oriented, community activities.

A. Feelings of impotency and powerlessness are debilitating to the human spirit. Through personally meaningful achievements, people can gain confidence in their personal worth.

B. To develop the self image of a child to the point where he no longer says, "What's the use of trying, you can't change anything anyway!," to a positive "I know I can do it I've done it before."

Teachers hoped to give their students one class, at least, which was truly relevant to their lives. They felt that too often no substantial effort was made in education to deal with those subjects which were most real and immediate to the student. One obvious way to accmplish this objective was to permit the content of the course to be dictated by those most directly involved, the students and the teacher. It was at this point, finally, that most teachers threw out their prepared questions. There was enough structure in the selection and order of the films. No one could, and certainly, no one should try, to dictate the reactions of the individual students to the films. They could and, if given the opportunity, would, generate all of the necessary topics for discussion. When this was allowed to occur, students and teachers all became learners together.

When the class was the property of the students and teachers equally, a second result occurred. Education again became interesting, and fun. This was a discovery for both teachers and students. The teacher who had worried about discipline in such a free wheeling class discovered that there was no problem. Teachers who worried about motivation in a class where there was no authoritarian figure, no homework, and few if any tests, found that their students were doing more work than most of them could be coerced into doing by traditional means. Students who rarely read anything other than absolute requirements to keep from failing, were frequent visitors at the classroom library. Many students whose television tastes had run to situation comedies and wrestling were insisting that their parents join them in watching documentaries on poverty, race, and war. Students constantly appeared with clippings from newspapers and magazines dealing with topics under discussion. Some students became film buffs and attended film festivals, shared reviews, made films of their own, and became experts in their own rights. Activist students joined groups in the community, tutored inner city students, wrote letters to public officials, attended meetings of local governmental bodies, and made their presence and interests felt.

Teachers agreed that self-awareness was probably the single, most important objective. Someone who does not know himself cannot very well know others. Someone who does not like himself has great difficulty liking others. This goal, besides being of tremendous importance, is possibly the hardest to evaluate. Many students are unaware of the changes in themselves until some time after completing the course. Many of the teachers felt this way after finishing their summer workshop. They could not really assess what had happened to them until some substantial period of time had passed and they had been able to integrate

their experiences. Any observation on this point must be subjective. Students have reported that they gained great insight into their behavior and that of the people around them through open and free discussions of value, morals, attitudes, and emotional reactions. They found, in many cases, that their behavior was not unusual and that many other people felt as they did on certain topics. They reported losing the feeling they had had of being isolated emotionally from other students and adults. They had opportunities to discover how they affected other people and to relate how others affected them. On a very personal level they learned a great deal about themselves. On a more general level they became aware of themselves in the larger context of their class, their school, their community, their nation, and the world. They expanded their self-knowledge and their knowledge of their total environment.

There are observable problems. One of the greatest is that the program almost defies evaluation. Although teachers and students agree that their objectives were attained, it is virtually impossible to prove. The course is popular among students and among teachers. That may be an acceptable form of evaluation, even though many differing reasons are given for its popularity.

Many teachers felt that the less outgoing members of their class were not gaining enough from what was going on around them. Often the timid student who is insecure about his ability to express himself or defend his ideas is deterred from participating because he feels intimidated by the more open members of the class. There are several ways to attempt to draw such students out. Teachers could help by their willingness to be confronted themselves, by admitting that what they are expressing is only their own opinion, and by showing that they are open to persuasion by those who might differ with them. One teacher came up

with an idea which turned out to be one of the most effective methods used to urge the less outgoing students to bring their thoughts and ideas out into the open.

> After making several unsuccessful attmepts to involve the quiet, retiring students in the active discussion that were taking place I decided that I would have to find another way to help them open up. I learned that for some students vocal participation in group situations was simply not possible, I then introduced an idea to the class which I called a "student daily notebook." I asked them to record their thoughts and reactions in their notebooks following the viewing of a film or after a discussion had taken place. The results confirmed what I had suspected all along. The students who were not able to participate openly in a discussion were, in fact, very much involved in what was going on and did have opinions and reactions to the film and to the ideas that were being expressed by others. Though they found it difficult or impossible to voice their thoughts and feelings they becmae alive and very expressive when allowed to write these feelings down. Even the more outgoing students found that it provided an additional and satisfying outlet and many carried their ideas further on paper than they had during the discussion.

This technique was carried one step further by some teachers. The notebooks were read not only by the teacher but were also exchanged among the students. They felt that this helped to increase trust levels and establish a closer relationship among the students.

Since most of the topics discussed in class deal with human problems, from family relationships to war, the course does have a tendency to become depressing. Students have often said that they do not want to investigate another problem about which they can do nothing and for which there is no answer. Some of them simply turn off rather than experience additional frustration. To combat this problem, suggestions have been made ranging from including a unit on aesthetics to including comedies in the film selections. Some teachers find that many of their students respond well to suggestions for action in areas of their greatest concern. There has been an effort to involve students in direct community action, and to encourage groups in the community to seek and accept student assistance in their work.

Needless to say, some students simply do not like this kind of course. Some of them are uncomfortable in such an unstructured classroom. Some are uncomfortable without a textbook and question whether they are learning anything, or, more often, if the teacher is teaching them anything. Some students who are extremely concerned about grades, find the course difficult because there are no "right" answers to learn. (Most teachers would prefer a pass-fail even though letter grades are usually required.)

Since there is no curriculum to describe, no format to follow, this description has attempted to convey, by means of the reactions of students and teachers involved in the program, a general feeling for what has happened and what is currently being done.

The most frequently expressed admonition was that not everyone could, or should, try to teach this course. Certainly, no one should try who has not had the type of workshop experience provided by the summer program. Since the course

is a process and an experience, it cannot be taught by someone unfamiliar with the process and who has not had the experiences. It is because of this observation that the program has been institutionalized at Baldwin-Wallace College as the Human Relations Training-Resource Center.

TEACHER'S LOG

The following is a log of the proceedings of one teacher's Human Relations classes and the experiences encountered by the teacher and students of his classes. The operations described here will help to give some idea of how our material is used, interactions which may take place in a class, and some roles and functions of the teacher.

* *

It is difficult to set forth all of the objectives for a course of this nature since each class moves within the idealistic expressions of a creative, open and spontaneous teacher. However, recognizing that a course may get lost without some specific guidelines, the following goals were established as a basis for the initial structuring of my classes.

Overall Objectives: To cause students to be more tolerant, open empathic and aware human beings.

Sub Goals:

1. To reduce or eliminate stereotyped thinking.
2. To bring people's prejudices and biases into awareness so that they can be dealt with.
3. To help students become more free and open in unfamiliar situations.

4. To experience appreciation for people who are different and, therefore, to feel relaxed in the presence of people who are culturally different.

5. To encourage active commitment to the basic concepts of good Human Relations.

These classes were made up of about 30 students each. They were from differing social and economic backgrounds, various levels of scholastic ability and varying degrees of prejudices. (Heterogeneity is encouraged in class make-up.) For the first three days the students met with one another on a one-to-one basis. They were told nothing about the nature of the class, the materials they would be exposed to, nor the goals of the course. The purpose of the encounter was to establish some kind of interaction among the students in the class, and to help them experience and learn from this amorphus situation. The teacher relinquished his traditional leadership role and joined into the activity. He was a participant rather than an observer and met each student on a one-to-one basis right away. His objective was to provide an atmosphere in which everyone would feel free to interact. Every attempt was made to personalize the classroom making the student aware that the teacher regarded him as an individual and not just another name on the roll book. At the same time, the students were creating a friendly atmosphere which would be further developed in the coming weeks through the use of activities and discussions.

The first film shown was Sixteen In Webster Groves. The day after the film was shown the teacher had the students divide themselves into four groups. They were allowed time to adjust to the new situation but were given no instructions on how to proceed in the group. Then, the question was asked, "What are we to do?" and the teacher replied, "You saw a film yesterday." That was all the direction needed. The groups began to discuss the differences and similarities

between their high school and Webster Grove High. The teacher sat in on each group, attempting to establish himself as a participating member of the group and avoided the role of passing final judgment on conclisions arrived at by the group. If clarification concerning a technical point in the film was needed, or if any key dialogue was wanted, the teacher supplied this information. He functioned mainly as a consultant. If the discussion became weighed down and guidance was sought, the teacher would ask one of the students to assume the leadership role. If no one in the group stepped forward, then the teacher would designate someone as leader and help them by suggesting an open approach.

The discussions in each group were lively and at times heated. Nearly all of the members participated. Students began to discover who the other group members were in terms of their ideas and values. They also began to sense the range of styles (shy, talkative, detached, intellectual, etc.) used by students in the class. The issues discussed in Sixteen In Webster Groves were of such a nature as to promote these reactions and awareness in all of the students. The objective was to draw those reactions into the open so the group could benefit by contrasting ideas, and the individual could benefit by expressing his feelings openly. What the students didn't realize was that the content of these first few days was not school or Webster Groves but each other, and the self awareness data that they were unconsciously gathering.

The second day of discussion was initially led by the teacher. The class as a whole expanded on the ideas and thoughts which emerged in the smaller groups on the previous day. As the discussion progressed, the teacher attempted to let the group guide itself, redirecting questions or comments away from himself and group as a whole or its specific members. If an opinion were stated as a fact,

the teacher would ask for clarification of the statement if no one else in the group did so first. This was intended to help the student gain insight into his own thought process; processes that might be a factor in forming prejudicial conclusions. If leadership developed naturally within the large group, the teacher moved with that leadership. If it became necessary to revitalize the discussuin, the teacher could interject a question from the guide or, better yet, one that he spontaneously sensed would help the group move in its own determined direction. The film guide questions were rarely used for any other prupose since the students generally covered many of the guide questions quite naturally in the process of their analysis.

Two days of examination and discussion of Sixteen In Webster Groves proved to be sufficient time for the students to exchange their personal feelings and impressions on the film. In some cases the teacher planned projects and other film-related activities which extended the amount of time spent on a particular film. Generally, the discussions lasted for several days before students lost their excitement for the subject. The film sequence previously developed by the teacher usually encouraged a process in which students went from a general analysis of their peer culture to a closer, perhaps initial, look at themselves.

To get this effect, the second film in the sequence was Nobody Waved Goodby. The film took two class periods to show. Ideally, a complete and uninterrupted showing of a film is best. However, it has been found that little content or affect is lost no matter which method of presentation is employed. The interest of the student is there and it sustains over the usual time lapse that occurs between starting, ending, and discussing a major film.

Immediately following the last reel of Nobody Waved Goodby, as the students were leaving the classroom, someone asked whether the conclusion of the film would be shown the next day. The answer was that the reel they had just seen was the final reel of the film. The ambiguous ending was distrubing to some, confusing to others, and perfectly satisfactory to still another group. It was learned, however, that the uncertainty with which many of the students left the classroom produced a considerable amount of independent discussion and debate among the students themselves. It has been observed by numbers of teachers in the program that the traditional homework assignments became unnecessary and undesirable The students carried the substance of the films outside the classroom, pursued the development of their own ideas through discussions with fellow classmates, friends and family, and examined their own personal feelings and responses. It was pointed out that in order for them to be truly aware of each other they must first be willing to listen to and consider seriously the point of view of every individual in the group.

Most students were critical of Peter in the film, Nobody Waved Goodby. A few sided with him and expressed an understanding of his attitude. Feelings of the students regarding school, family and personal goals were discussed. Some participants in the group identified with Peter and Julie. Others felt themselves to be the antithesis of the characters. When the issue of middle class values was raised, there were, as one would expect, those who defended them and those who rejected them. The important thing is that differences of opinion were recognized and weighed and this indicated the development of a sensitivity among the students regarding viewpoints that did not agree with their own. They began to listen to ideas and observe reactions of other students. This was the first step. Valuable group interaction took place. The

participants identified and became involved with the characters and situations in the film. The urgency and emotional content that lay beneath their words validated the assumption that students were not talking just about some images on a screen but about real issues in their own lives.

Personally meaningful discussions occurred after most of the feature films and were encouraged. The interrelationships and the values exhibited in Nobody Waved Goodby were worthy of this kind of examination by the students. It could be defeating to the purpose of the course to impose limits on student discussions of how the film relates to their lives. No attempt was made to force them back to the film itself and yet the film was the springboard from which the discussions and exchanges took place.

Students pleaded with the teacher to tell them what finally happened to Peter, as if the teacher had some omnipotent power to make the whole film real and produce a historically accurate ending. There were no answers to those questions, only more questions. What should he have done? What do you think happened to him? How do you feel about Peter? Julie?

The film had acted as a moving Rorschach upon which individual and collective feelings were projected.

The reaction of more questions than answers, more feelings than thoughts and more confusion than order was a very disorienting experience. It was intended to be. After all, helping students to become more free and open in unusual or non-structured situations is one of the goals of the course. Besides, confusion can lead to opennes which is essential to learning.

To heighten the feelings already present, the next film shown was Loneliness of a Long Distance Runner. The last footage in this film is very dramatic and

intense. The main character, Colin, decides not to win a race. Watching the students physically react to the drama was very interesting. The class sat on the edges of their seats. Some began to jump up and down, others pulled at their hair or bit their fingernails. Many began to yell in unison with the soundtrack voices which exhorted Colin to "Run-Run-Run." Only one student, a young man, sat calmly watching the film with his legs outstretched, arms crossed against his chest and a smile on his face. This was the Colin of that class.

When the film ended the cool behavioral veneer of some students, who moments before were so animated, immediately returned. Their emotions and feelings were stored away and they reassumed their normal roles.

In the discussion which followed, most felt that Colin had thrown away a chance to change his environment; he was condemned as "stupid" and "wrong." Some of the students used their grandparents as examples in describing conditions of life which paralleled Colin's as seen in the film. They were people who had come to this country with little, lived in slums, and by work and sacrifice had risen to a level which, two generations later, produced suburban middle class grandchildren.

After two days of discussion, the young man who had calmly watched Colin lose began to speak. He was inarticulate yet eloquent; he explained that he too was a school "failure." As the class found out later, he was on probation, had quit and returned to school three times, and had been branded since elementary school as an "academically weak" student.

The boy quietly explained Colin, not from a middle class, success-oriented point of view but from his own point of view. He was not smug nor detached, but one could sense that the explanation was coming from someone who had felt the

sting of being labeled a "loser." The class listened intently to what he said. When he had finished, an interesting change took place among the students who had so readily chastised Colin immediately following the film. After the boy had spoken, the class listed the negative aspects of Colin's character and behavior on the board. He was identified as a person who burglarized, stole autos, riffled slot machines, lied, fornicated, would not accept legitimate factory work and was prejudiced against the police. Then the positive aspects of Colin's nature were listed. These included his loyalty, his wit, his gentleness, his sensitivity to his siblings and his tolerance of his mother. The young man who obviously identified easily with Colin had provided greater insight into his total character. With the aid of this student the class was now able to see another side of Colin and he was, in their eyes, no longer deserving of such complete condemnation. Most of the students saw that these positive features were hard to come by in his environment, and wondered how they would measure up to him given similar circumstances. The general attitude toward Colin moved from intolerance to understanding.

It was later revealed that many in the class had been afraid of the boy who had led them to this new understanding. To them, he "looked like a hood" and he was judged on this basis. Following his explanation of Colin, a number of students admitted that they had been prejudiced by his appearance alone and that now they had more respect for him because they understood him better. He knew what he was talking about. His interpretation of Colin was based upon his own similar experiences; experiences the more academic students in the class had not had. They had learned something about life and the richness which differences in human experiences can bring. This was a new awareness for most members of the

class. Their stereotyped judgments of a fellow classmate had not held up in the presence of contact and confrontation. They were wrong. This experience would be built upon and hopefully lead to a questioning of all untested assumptions about individuals or groups of people.

For this boy, it meant a sense of belonging in the class, of being accepted and appreciated for what he was. (Later in the year, he was suspended for possession of cigarettes but managed to come to school each day for this one class.)

This is a good example of what schools are capable of but so often fail to accomplish. Acceptance came to this young man in one course during his last few years of school. It could have come much earlier.

An interesting juxtaposition is the showing of Nobody Waved Goodby and Loneliness of a Long Distance Runner. Here are two boys about the same age as the viewer in the class. Without any suggestion from the teacher, there was a natural comparing and contrasting of the two. Interesting observations were expressed. Most were, eventually, admiring of Colin but were better able to relate to Peter. They wanted to have the strength of Colin but recognized their lives actually ran more parallel to Peter's.

There are many different ways in which a teacher could handle these films. This is only one example. There is no set method of operation for the use of any of the materials in the program. The teacher must judge his own class and decide in which direction they are moving. Not every class is going to have a built-in "student on probation" who will move the group to a reversal of its initial negative responses. The teacher cannot direct and plan in such a way that the same attitudinal result is arrived at time and time again. If the program is basically involved in the inductive method, then the students should be

provided vehicles which motivate and help them go through the process. The perdetermination of general goals and subsequent choice and use of materials, methods and environment gives each class its broad structure. This is primarily the teacher's responsibility. What takes place during the process of reaching the goal should, as far as possible, be left up to the students. One of the excitements in the program is that the process, the ideas, the conclusions, the experiences are not the same from year to year, semester to semester or class to class. The teacher can explore and experience with the students in a spontaneous way. This not only makes the class exciting but provides a model from which students may learn.

The next film, The Incident, was chosen for the purpose of leading the students' thinking away from subjective themes toward ideas which implied their personal involvement in situations outside their own lives. The students became engrossed in the film immediately and when it was over they were obviously aroused and ready to express their feelings openly to one another. The discussion got down to the question of, "Would you have tried to stop these lunatics?" At that point someone said, "Anyone who would stick his neck out like that is a fool." The discussion continued along this line with one group of students questioning how anything worthwhile could be accmplished without taking risks and another group advocating the absurdity of risking personal harm for the sake of any cause.

Suddenly a student got very specific and named a few who had risked and had been hurt. The names of Jesus, Plato, Martin Luther King, Jr., and others were brought up. A new feeling began to develop in those who had insisted that only fools risk. They did not continue to adamantly support their original concept

nor did they give way to another viewpoint--they were confused and speechless. They had just gained new insight into what they previously thought to be a final decision in their minds. Old judgments did not seem valid after the names of men who had taken risks were mentioned. New judgments would have to made. Whether these new judgments had any long range, permanent effect on their behavior cannot, of course, be determined, but at least the challenge had been made. At that point in their lives they were forced to re-evaluate their attitude on involvement in something other than their own selfish needs.

Caution and restraint are essential on the part of the teacher when the class is operating on this level of personal exploration and inquiry. The degree of sensitivity a teacher has to what is going on in the class and what each student's needs are will determine the program's ultimate worth. The teacher must be willing and able to understand and respond to the dilemmas the students face in dealing with these issues. If the teacher feels uneasy, inadequate or threatened with an open approach, the free and honest development of relationships among the students will be lost and the program will have failed.

For the next week students worked on a class project. They were told to pretend it was summer and that as a group, they had agreed to live in a rural area of the United States. The area had much natural growth, a river nearby, and a woods near the river. They were to plan out a general method of operation, working on the assumption that a group effort in an alien environment, lacking the usual conforts and necessities, would be more productive than singular attempts.

A social structure and a political structure were to be framed. Types of productive activity were to be developed. Use of resources was to be determined

for the best interest of the group. Recreation and general education was also to be planned for, including a matching of jobs to the abilities of the individuals.

The project was enthusiastically supported and all students appeared to participate.

At first small groups were formed, with specific functions to discuss and outline. When they were through they reported back to the large group for feedback and general reactions.

In the group dealing with "general protection and maintenance" the interest was intense in regard to the building of homes out of wood when trees had not been felled and no sawing tools were available. Although wood was part of the environment, it was decided that sod homes would be more practical and more feasible. One of the liveliest programs was that of sanitation. At first complex sewer plants were discussed using hollowed out trunks for sewers and the river for the dumping station. The problem of tools arose again and pit toilets were decided upon as the simplest and most practical method of sanitation. A long debate developed over whether to have joint or separate facilities. Separate facilities were ruled out because of the extra work involved.

A great deal of planning went into recreation and education. A very elaborate time schedule and program schedule emerged. Activities not at all popular to many of the students were suddenly being discussed as natural activities for a new community. Guitar lessons, folk singing, use of natural materials for arts and crafts, poetry discussions and writing were the most popular. People volunteered to work on producing musical instruments from the material which would be found in the area.

Food was considered the most critical area. Carrying water from the river was not considered a problem nor was foraging for roots and leaves, berries and fruit. A keen interest was shown in fish, game and small animals. Many showed eagerness in volunteering to be fisherman but most showed revulsion at the thought of trapping and hunting game. It became evident that more would have been interested if conventional weapons were to be used but since improvised weapons would be necessary, most students did not volunteer for this.

Everything seemed to be fairly easy to plan. Proposed weekly schedules and seasonal schedules were drawn up. People volunteered what skills they had and stated what assignments they wanted. Some debate went on over when community activities should take place - in the morning or evening, etc. - but generally the plans were developed with little discord or friction.

The organization of government took as little time as any of the subjects. Democracy was decided upon; all were to meet and vote, and a chairman would conduct the meetings to facilitate rather than direct them. Everyone agreed to this decision readily since all were conditioned to the democratic approach and because they were aware that survival meant cooperation among the members of the community.

Following the planning time Lord of the Flies was screened. The response was fascinating. Horror was expressed by many at the degeneration which took place in the film. The feeling was mixed in the group as to whether this would happen to them in their new community. Some students felt strongly that they would be able to avoid or prevent a revolution. They had never imagined that conflicts such as those seen in the film could actually occur in starting a "new community." The students were suddenly aware that what they had was merely a

plan and that working it into a real situation could engender problems they had never thought of. They all showed an even greater interest in maybe someday actually starting a new community.

The direction then shifted to existing institutions such as school and the leadership, or apparent lack of leadership, within the school. Whereas before there had been great criticism of the principal and his handling of dress code review and revision, study hall evaluation, new ccurse introductions, etc., a new attitude was beginning to develop. The students did not necessarily support the principal but they became more aware of the variables in the problems he had to face. Suddenly there was not just one answer as they had previously thought. They began to admit to the possibility that problems which had seemed so easily resolved were, in reality, far more complicated. This project proved to be very effective in helping the students to develop, sensitivity insight and new perspective in the area of Human Relations.

The preceding log of what can happen in a class covers only the first eight weeks of a twenty week course. It does not recount the unsuccessful experiences encountered in the program. There are such moments, days, and even units which end up nowhere. However, this is a fact of life even in conventional teaching, and the chances of it happening in an experimental situation are probably even greater. Yet the opportunity of witnessing a true breakthrough in a student's thinking make any failure that might occur seem less significant. Even the failures, in most cases, served as learning experiences.

One teacher used the film Nothing But A Man and expected a great deal of reaction from the class. Instead there was very little response. Some students felt guilty and tried to react while others, feeling loyalty to the class and

the teacher, attempted to stimulate reaction from the other students.

After one whole period and a portion of the next, the class and teacher called a halt to the agony and admitted the response was not there. The next job became one of the trying to find out why the film did not work. The first thought brought out in class was that the movie itself was not of the nature to evoke response. Other class members did not agree and pointed out a number of segments in the film which they felt were thought provoking. The question then was why these segments had not stimulated a response in them.

This led to a great deal of discussion as to why people respond as they do. The failure of the film became the vehicle to some high powered debate, disagreement and self-awareness. The direction in which the discussion moved was not the one the teacher had envisioned which only re-enforces a previous observation that the teacher must be flexible and open to allow the class to go in the direction it wishes. The conclusion was that although the film itself had not evoked the desired response some valuable discussion on another level had been stimulated as a result of the film's failure.

Experience has shown that any type of student can benefit from the program. It can be the student attracted to a Human Relations course because of previous commitment or it can be the student who needs a credit for graduation. Whatever the motivation, the student can find stimulation, new ways of thinking out and solving a problem, the experience of interacting with different kinds of people, and even a kind of frustration that comes with the realization that the problems of human relations are not solved according to one set of ideas or values.

The following statements were written by students of the Human Relations course. They are very revealing in terms of how these students evaluated their experience.

"This course has been one of the most thinking experiences for me. The movies and articles both have helped a great deal to stimulate awareness of faults, prejudices, and irrationality in ourselves and those around us."

"The course shows us how well off we really are in comparison to the existent, but mostly unknown, poor migrants, Negroes, immigrants, which are living nearer to us than we ever realized before--or perhaps we just never cared to notice before."

"I am a bit more informed and perhaps a bit more tolerant than I was when I came into this class. The most important part is that I know myself a lot more and have more respect both for myself and most of my classmates."

"One of the more important adjustments or corrections or whatever involves the students themselves. The essence of the course is open discussion; and the kids that refuse or refrain from expressing their opinions retard the progress of the course. So, a stronger emphasis must be placed on total participation in class discussion."

"My main argument against the class was that it was too large. I think a group of about eight people would be excellent."

"It has often oppressed me or got me down. I suppose because I'm a coward in a way, and had to face put-downs and things I didn't want to face. I've cried the most in this class... For me it's been an emotional experience which I needed."

"Many also seemed to talk around a topic and avoided answering directly. It makes me wonder if people are afraid or don't want answers. To answer or find a solution is conducive to some type of action--and action is many thimes repulsive to people, for they no longer have an excuse for their apathy."

"Notebooks are the best part of the course. Everytime I re-read my own book I learn about myself--sometimes that hurts."

FILM SELECTIONS

The following section contains an updated list of films which have been successfully used in this Human Relations program.

The original three volume set of guides had films listed in units with extensive summaries, objectives and discussion questions provided for each film. In its original conception it was felt that these would be necessary. However, as the course grew and we learned more about film and how it most effectively worked in teaching human relations, this structure became more of a liability to our goals than an asset.

The predetermination of goals by the teacher for the students was deadening in its application. Having limited objectives and concepts to be reached by students through the application of a given film stimulus, with corresponding lists of specific questions, set up the same "right answer" mode that deadens the thinking process in any class where it is used.

"So what do we do now?" you may ask. The answer is probably that there is no "we" on this issue. Most teachers have developed their own styles; some still using the original approach. The most common method which is effective and usable with little or no training, is to show a film and then say nothing. The idea is to wait for students to generate their own questions, responses or meanings for a film. A slight variation is to ask, "What did you see?" and then wait.

In a closed classroom, i.e. one based on right and wrong answers, judgmental attitudes, and authoritarian principles, this technique will probably flop. But in the kind of open, trusting, non-judgmental environment that most of our teachers learn to develop this method usually generates as much and as varied a response as a teacher would want.

This is the obvious use of film as a project device; a Rorschach or moving Thematic Apperception tool. What did the students choose to see? What to avoid? How did it make them feel? What thoughts or fantasies did it help originate? The question is really the same for every film. It is some variation of "Who am I?" or "How do I fit into this experience I'm having?" Those are also basic Human Relations questions.

Although units, such as appeared in the original curriculum, are still used - further units on war, drugs, sexuality and sex roles, religion and esthethics have been developed - it has been the experience of many teachers that four weeks of poverty (or anything else) is a drag. Consequently, some teachers have gone to a mosaic approach, finding that students synthesize their own units by constructing personal meanings from the variety of experiences encountered during the length of the course.

This is probably what happens in any learning situation anyway, no matter how much we try to manipulate the learner.

It is also contrary to the best interest of the course to put a heavy structure into the planning.

Finally, it has been observed that almost all of these films can obviously be viewed from several perceptual sets. (This forms the basis for the projective film discussion.) Therefore, the film list has not been divided into units in order to leave the range of selection as open as possible.

FEATURES

CHARLY (103 Minutes) FILMS, INC.

Charly Gordon is a 30-year old with the mental capabilities of a six-year old. He is the butt of cruel jokes from his fellow workers until he is taken to a mental retardation clinic experimenting in surgery. After several tests, and Charly's consent, he is operated on, and through several weeks of rehabilitation, blossoms into a genius with an uncanny knack of mathematics and science. Charly realizes that his 'genius' status will only be short-lived and that he will slowly regress into his former 'vegetable' state. The end of the film finds Charly waiting alone, at his own insistence, for his former handicap to return.

COOL HAND LUKE (129 Minutes) AUDIO-BRANDON

Luke Jackson is arrested for vandalizing parking meters, and place in a Southern correctional workcamp. Proud and defiant in spite of humiliations Luke is resented by his fellow chain gan members, and beaten cruelly by the guards. But his humor and lovable recklessness eventually win him the prisoners' friendship, and he becomes their hero. Luke escapes twice, but both times he is captured and punished. The third time he is shot to death. His violent death is due more to his naive, bravura stance than to the chain gang's brutality. But the men continue to idolize him, and create a legend around their brief memories of Cool Hand Luke.

DAVID AND LISA (94 Minutes) WALTER READE 16

A sensitive drama of two deeply distrubed adolescents in a special school which provides psychiatric therapy for its troubled students. Lisa, mute for most of her life, has been at the school for three years and is beginning to talk through a device of a dual identity; her silent self is named Muriel and her other is Lisa. Lisa, however, will only talk in rhyme. David is less distanced from reality than is Lisa and is a recent arrival at the school. His problems express themselves in his refusal to respond emotionally to any circumstances and in his horror of physical contact. David enters Lisa's world by speaking to her in rhyme and they develop an extraordinarily deepfelt relationship.

THE FIXER (132 Minutes) FILMS, INC.

Jewish handyman Yakov barely exists in anti-Semitic Kiev during the Czarist area in Russia. Stifled by life in the ghetto where his people are forced to live, he escapes by taking the advice of an elder and passes as a Gentile. When his secret is uncovered, he becomes the victim of a frame-up, accused of rape and of the ritual murder of a Christian boy. Imprisoned, his mind and body are subjected to torture. Treated like an animal almost to the point beyond human endurance, he finds an inner strength to survive, and continues to demand a trial to prove his innocence. It is a spiritual

triumph for The Fixer when he is finally taken to trial amid cheers of his people to whom he has become a moral hero and his case a symbol of injustice and prejudice.

THE FLIM-FLAM MAN (104 Minutes) FILMS, INC.

A wily old con artist presents a refresher course on flim-flamming to tickle the funny bone. A young man agrees to be coached by The Flim-Flam Man in the subtle art of capitalizing on the greed of others since he is AWOL from the Army and finds himself out of funds. But, despite the fact that he becomes expert, his inherent honesty takes over and he begins to doubt the philosophy of the old codger: you can't cheat an honest man.

THE INCIDENT (101 Minutes) FILMS, INC.

A commentary on the fear of people to become involved is shown when two swaggering, drunken hoodlums board a subway, then proceed to terrorize and molest the subdued passengers. Each traveler, burdened with his own personal problems, reacts in a different way to their indignities. The ending comes when one of the passengers, a wounded soldier with his arm in a cast, interferes and is knifed in a fight. As he lies bleeding, none of the passengers tries to help him or expresses appreciation for his heroic act.

THE LONELINESS OF THE LONG DISTANCE RUNNER (103 Minutes) WALTER READE 16

This film is concerned with a young man who, distraught by his father's death and his mother's indifference, sommits robbery and is sent to a boy's reformatory. The headmaster's fondest wish is that a boy from Borstal win a long distance race against competitors from private schools. Colin, an extraordinary runner, is chosen and as he trains, we see his former life in a series of flashbacks. Colin's crisis in values comes on the day of the big race when, far ahead of his competitor, he stands hands on hips refusing to cross the winner's line.

LONELY ARE THE BRAVE. (107 Minutes) UNIVERSAL 16

A modern outdoor adventure in which an individualist pits himself against the constraints of conformity in this jet age, putting his life on the line for a friend.

LORD OF THE FLIES (90 Minutes) WALTER READE 16

The story is that of a group of stranded English school boys, victims of a plane crash during their evacuation from a war-threatened London. On an uninhabited island, and without adult control, the boys regress to a savage and anarchic state, turning on its head in the process of Victorian myth of childhood purity and innocence.

MICKEY ONE (93 Minutes) AUDIO-BRANDON

Set in Chicago, Mickey One depicts the flight of a nightclub commedian from unidentified gangsters. Mickey cannot discover the identity of the organization to which he is in debt, or what he owes them. Threatening omens appear everywhere and Mickey must constantly change his name, residence, and friends to protect himself. His life is a paranoid nightmare, an anology of modern man's alienation.

MONDO CANE (105 Minutes) AUDIO-BRANDON

Photographed in color, it displays the weird, the bizarre and the grotesque customs of "civilized" man the world over. Sometimes funny, sometimes repelling, it is nonetheless a "believe-it-or-not" compilation of man's strange habits and customs all over the globe.

NOBODY WAVED GOODBY (80 Minutes) AUDIO-BRANDON

Makes a dramatic, appealing contribution to our understanding of the problems of modern youth in conflict with the standards of their parents and of middle-class society. The teen-agers Peter and Julie, in their love affair and in their first transgressions against the law and convention, are searching for clear directions in a world of confusing change.

NOTHING BUT A MAN (92 Mirutes) AUDIO-BRANDON

A young railway worker gives up a good job to settle down and marry the preacher's daughter, a schoolteacher. His emotional adjustment to the universal, age-old problems of earning a livelihood and supporting a family, of living in peace and dignity, becomes difficult because the place is Alabama today and the man will not play the expected Negro role.

THE PAWNBROKER (114 Minutes) AUDIO-BRANDON

A grim portrait of a man who survived the hell of a Nazi concentration camp only to encounter further prejudice in his operation of a pawnshop in New York's Harlem. In the shabbiness of his day to day surroundings, the old man relives the past - shown in quick, almost subliminal glances. When his young assistant spitefully arranges for the shop to be robbed, the pawnbroker refuses to hand over his money and readily awaits death. But the young man takes the bullet meant for the pawnbroker and dies in his arms. The boy's sacrifice finally drives home some of the meaning of humanity.

SALT OF THE EARTH (94 Minutes) AUDIO-BRANDON

A re-creation of an actual year-long strike of Mexican-American zinc workers in New Mexico. Three issues are interwoven: men against bosses, wives against husbands, and Mexican workers against more affluent "Anglos." The drama centers on the complex, changing relationship between one of the strikers and his wife.

He objects to her participating in the strike, but when a court injunction bars the men from picketing, the women take over and eventually force the company to capitulate. One interesting aspect of the movie today is its honest exploration of the question of women's equality.

THE SAVAGE INNOCENTS (90 Minutes) FILMS, INC.

An Eskimo hunter's life is disrupted by greedy white fur traders, a zealous missionary whom the Eskimo unintentionally kills, and by two Canadian policemen who attempt to bring him to justice.

TO KILL A MOCKING BIRD (129 Minutes) UNIVERSAL 16

A tender tale of a Southern lawyer's efforts to minimize the traits of hatred and prejudice in the growing minds of his two young children.

TWELVE ANGRY MEN (95 Minutes) UNITED ARTISTS (UA 16)

We are in a jury room where a murder case is up for verdict. A boy in a slum neighborhood has been accused of stabbing his father to death. The evidence is circumstantial but seems conclusive; and the jury, with the exception of one man, is ready to vote him guilty. But that man wants to "talk" about the case; the others want to get home fast.

SHORT FILMS

A BOY ALONE (13 Minutes) COMTEMPORARY, MCGRAW-HILL

A moving sensitive story about a young boy in Paris. The child carries his basket of peanuts through the Tuileries Gardens but fails to make a sale - more important, he never makes contact with the other people. They are all too busy with their own thought, too concerned with themselves to notice this lonely individual. A slow motion sequence is effectively used as the boy finally finds some friends - pigeons.

ACCELERATION (2 Minutes) MASS MEDIA MINISTRIES

Primitive man is drinking nectar from the tree of life, when he suddenly becomes restless. A mountain becomes his challenge, a challenge he futilely tries to meet with all his crude inventions for climbing, including a motor car. Only the space ship gets him off the ground and to the peak above the clouds. But where has his scientific skill brought him? To another plateau where he finds another tree, from which he desires the same nectar.

AN AMERICAN GIRL (28 Minutes) AUDIO-BRANDON

Based on an actual incident, this film tells how an adolescent girl in a small town tests the democratic tradition in which she has been reared. Norma Davis, who is not Jewish, wears a bracelet that has Jewish symbols on it. She is accused of trying to "pass" and told to "stick to her own kind." She exposes her experience with anti-Semitism, and explores the problem, by reading her diary at a P.T.A. meeting.

AQUARELLE (10 Minutes) CONTEMPORARY, McGRAW-HILL

An impressionistic study of the French Olympic swimmer Christine Caron. The camera focuses first on a race against Cathy Ferguson, then on some of the spectators, and finally takes the viewers to the gymnasium, where various swimming strokes are demonstrated.

ASSEMBLY LINE (27 Minutes) MASS MEDIA MINISTRIES

A handsome young man named Eddie works on the assembly line in an automobile factory. At the end of an active week at the factory, Eddie draws his pay and is eager to have a good time out on the town. But once his feet hit the pavement he discovers that the world is not waiting eagerly for him to put in an appearance. Alienation is made quite real as Eddie's situation goes from dull to deeply depressing. There is the element of choice in Eddie's predicament, one that might be worth much examination in a follow-up discussio .

THE BIRD (5 Minutes) COMTEMPORARY, MCGRAW-HILL

A bird brings a man and a girl together; and the man, once he's finished with the girl, finishes off the bird. A pungent parable on the sex war.

BLACK HISTORY: LOST, STOLEN OR STRAYED (54 Minutes) MASS MEDIA MINISTRIES

A rare and most interesting account of how white society has raped the black man's image. Host Bill Cosby recounts names of black inventors and explorers few know about and shows how African art has been usurped by men like Picasso. The greater part of the film shows how movies and television have played a major role in marring black dignity. In an addendum, we see two aspects of black revolt - the new black fashions of dress and hair style and some militant indoctrination procedures with black children.

BLACK THUMB (6½ Minutes) KING SCREEN PRODUCTIONS

A black man, tending the garden behind a suburban home, is assumed to be a handyman. He is the owner. Through a series of visual comparisons, the roles of the gardener and a white salesman are woven into a dual world of working men, black and white. When the two men meet, the separate threads produce a quick knot.

BOUNDARY LINES (10 Minutes) CONTEMPORARY, McGRAW-HILL

A strong plea for greater understanding between peoples, done with unusual art techniques and a striking new kind of animation, as well as a remarkably effective musical score.

BOY (12 Minutes) FILMS, INC.

A study of an identity crisis in a black man.

THE CAPTIVE (28 Minutes) MASS MEDIA MINISTRIES

An int mate, personal look is taken at a young Appalachian coal miner facing an unpromising future following a mine shut-down. Filmed as it happened, the events concern his economic struggles and the efforts of a Christian minister and his church congregation to render assistance. The unrest that characterizes the man's domestic life is studied in some detail, revealing his own lack of self-confidence, his emotional recoil at having to relocate in a strange community, and his natural distrust of society.

A CARP IN THE MARSH (10 Minutes) FILMS, INC.

Beautifully photographed life cycle of a carp which shows the interdependence of creatures in nature.

A CHAIRY TALE (10 Minutes) CONTEMPORARY, McGRAW-HILL

Norma McLaren's pixillated process imbues an ordinary kitchen chair with life. A humorous and provocative film of the world we take for granted.

CHICKAMUGA (33 Minutes) CONTEMPORARY, McGRAW-HILL

A mood piece on the horrors of war as a small boy makes his way home across the battlefield, innocently playing war as he walks through the wounded and dead soldiers.

CHRISTMAS IN APPALACHIA (29 Minutes) MASS MEDIA MINISTRIES

The hopeless spirit of people living in an abandoned coal-mining community of Appalachia is depicted, people for whom Christmas is a barren experience. The film takes a non-sentimental, understanding look at people of a geographic area facing loss of labor value, slow death, and psychological emasculation.

CHROMOPHOBIA (11 Minutes) MASS MEDIA MINISTRIES

A fantasy that deals with a very real and universal fear of tyranny. A colorful town is invaded by black, machine-like soldiers that destroy every vestige of color, and the people are molded by a gigantic machine into drab homogeneity. The flowers, however, come to man's rescue by creating havoc and breaking the power of the invader enough to restore beauty and life.

THE CIRCLE (57 Minutes) CONTEMPORARY,McGRAW-HILL

A stark portrayal of the experiences of a drug addict who voluntarily enters a treatment center in order to kick his habit. The center is somewhat unorthodox in its methods and utilizes group therapy to help people recognize and work out the problems that made them come to depend on drugs as a solution.

COSMIC ZOOM (8 Minutes) CONTEMPORARY, McGRAW-HILL

Take one point in time and space. Suddenly you are hurled upward, caught on a zoom into outer space. Gradually motion stops and reverses, hurling you back through space, plummeting downward. After returning to the surface of the world as we see it, in eight minutes you have travelled through an entire cross section of the universe and have experienced at the very least, man's place within it.

THE CRITIC (5 Minutes) CONTEMPORARY, McGRAW-HILL

An animated film satire of the art film, art exhibits and the people who attend. Humorous off-screen comments of a patron who does not understand the language of the artist and tries to read into the abstract images.

THE DETACHED AMERICANS (33 Minutes) MASS MEDIA MINISTRIES

Our country's loss of sense of community life lies beneath everything that is said and done in this illustrated editorial. The thesis is that mobility in urban living has broken up our former sense of rural inter-relatedness.

DODGE CITY (4 Minutes) MASS MEDIA MINISTRIES

The innocent playtime of two children playing together in a public park (one white, one black), stands out against the sufferings of children in other parts of the world.

DOT AND THE LINE (10 Minutes) FILMS INC.

The classic animation of middle class values as portrayed in the transformation of a line.

DREAM OF THE WILD HORSES (9 Minutes) CONTEMPORARY,McGRAW-HILL

A film poem of the wild horses of Camargue done with slow-motion photography and beautiful color.

FLAVIO (12 Minutes) CONTEMPORARY, McGRAW-HILL

The plight of a poor family in Rio de Janeiro is the content of a brief but wrenching portrayal. A skillful combination of motion and still pictures is used to create a compassion undiluted by sentimentality and condescension.

FLOWERS ON A ONE-WAY STREET (59 Minutes) FILMS, INC.

Centers on Toronto's hippie community where the youngsters want their street closed to traffic. They petition to be allowed to plead their case. In a youth vs. establishment confrontation there are sitdowns, arrests, demonstrations with both sides vainly crying to explain their positions. With the film's end, only a few of the city councilmen have begun to examine their own stands regarding the young people's demands.

THE FORGOTTEN AMERICAN (28 Minutes) MASS MEDIA MINISTRIES

A documentary which exposes the problems of the American Indians in their present situation.

FRIENDLY GAME (10 Minutes) MASS MEDIA MINISTRIES

A chess game between a black man and a white man is the occasion for an astounding interpretation of today's black-white psychological hang-up, with deep implications for the problems involved. Through incisive dialogue the whistle is blown on false white liberalism and the myth of black compliance with it.

THE GAME (28 Minutes) CONTEMPORARY, McGRAW-HILL

The film explores a young man's attempt to exploit his relationship with girl and his subsequent emotions and feelings.

GLASS (11 Minutes) CONTEMPORARY,McGRAW-HILL

A colorful and lyrical treatment of the ancient art of glass-blowing and the men who create this elegance and beauty. Their oneness with the molten glass is contrasted with modern mechinical processes of mass production.

GROWING (6 Minutes) ENCYCLOPEDIA BRITANNICA

A computer-made film.

THE HAND (19 Minutes) CONTEMPORARY, McGRAW - HILL

Story of two eight-year-olds of different religious backgrounds who eventually reach a common understanding about themselves and religious tolerance.

HANGMAN (12 Minutes) CONTEMPORARY, McGRAW-HILL

Based on Maurice Ogden's poem, this animated film conveys the message that we are all responsible humans - and one day liable to answer for it.

HARVEST OF SHAME (54 Minutes) CONTEMPORARY, McGRAW-HILL

This 1960 production has been widely recognized as the definitive work on the subject of the ever-present migrant worker problem in the United States. The inhuman living conditions and helplessness of the migrant situation are examined, with graphic attention to the many ways in various parts of the country the migrants are exploited and neglected like animals. Though possible solutions are suggested, so little has been done about them in the decade since the film was made that the documentary has lost little relevance.

THE HAT (18 Minutes) MASS MEDIA MINISTRIES

Two sentries on either side of a national border in this animated satire on the cold war are forced to communicate with each other when one of them accidentally drops his hat on the opposite side of the boundary.

HOMO HOMINI (11 Minutes) MASS MEDIA MINISTRIES

A scientists suffers great frustration and despair in trying to solve the world's problems in his laboratory, the problems finally becoming such a burden to his computer that it burns out, leaving the man reduced to his fundamental gift of reason. The film puts us in touch with a sense of human finitude while it intenses the eternal longing for an answer to the human equation.

HOW TO RAISE A GOOD CHILD (15 Minutes) CONTEMPORARY, McGRAW-hILL

The narrator describes the growing menance of children endangering adults: "Teachers risk their lives in the interest of the mutiplication table." Pseudo-statistics that show kids are getting worse are cited, certainly providing a premeditated attack by children upon adults. Solution: Capture the children, put them through a machine and change them into manageable dolls.

HUNGER IN AMERICA (52 Minutes) MASS MEDIA MINISTRIES

This film discloses the fact that there are "poverty tracks" in this country that compare easily with any of those remote parts of the world where we send our generous foreign aid, places where starvation is commonplace. Examined are Mexican-Americans in San Antonio, Texas; white serfs in Loudon County, Virginia; Navajo Indians near Tuba City, Arizona; and blacks in Hale County, Alabama.

IF THERE WEREN'T ANY BLACKS YOU'D HAVE TO INVENT THEM (58 Minutes) MASS MEDIA MINISTRIES

This complicated and hardbitten morality play, its only setting a tumid cemetery, recognizes the conspiracy that prevails between bigotry, hypocrisy, self-interest, fear and indifference. It uses an assortment of choice prototypes to build a frightening conception of the human potential for evil, evil performed in the name of good and at the expense of the weak.

I'M A MAN (17 Minutes) CONTEMPORARY, McGRAW-HILL

A black militant describes and is shown acting out his philosophy of life.

IS IT ALWAYS RIGHT TO BE RIGHT? (8 Minutes) KING SCREEN PRODUCTIONS

A fast-moving parable that highlights the center of divisiveness in our society - the generation gap, war, poverty, race. All are lifted up and sharply focussed in this unique film that interlaces animated and live action.

IT'S ABOUT THIS CARPENTER (15 Minutes) MASS MEDIA MINISTRIES

The mere task of transporting a wooden cross he has made for a church from his shop to where the church is located, proves for a young carpenter to be an unforgettable experience. Already fined by a policeman for violating a traffic ordinance, stared at, laughed at, and harassed by an angry stranger, he finds insult added to injury when no one is at the church to meet him. This lucid study in irony points to many problems related to the nature of urban society.

IT'S YOUR MOVE (15 Minutes)

Three short, open-ended skits to stimulate discussion. (One is on black pride.)

JOSHUA (15 Minutes) ACI FILMS

Depicts the personal conflicts of a Negro boy who has lived his whole life in Harlem. He befriends a small boy at the zoo who inadvertently calls him "nigger." Unable to vent his anger against a little boy, he picks on an older white boy. After a brief fight, the two regard each other not as stereotypes of a group but as individuals. Confrontation has led to realization of the possibilities of a Negro-white partnership on terms of equality.

J.T. (51 Minutes) CAROUSEL FILMS

The story of a little boy who wanders through a hostile Harlem world of Menacing classmates and adults. Then, he finds a friend. J.T.'s heart goes out to a forlorn-looking alley cat, wounded in some recent skirmish. But the bullies find the cat and torment him - the cat escapes but is run down and killed in traffic. J.T. has lost a friend but has found something else of value - the beginning of an ability to love and the knowledge that people do care.

KINDERGARTEN: TWIGS FROM A CITY TREE (22 Minutes) CORONET

This is a revealing visit to a kindergarten class made up of inner-city black children, in which we see their work and play and their relationship with their white male teacher. The cinema verite style allows us to see the children as they are - involved in an art project, singing as their teacher plays the guitar, sitting and talking together, and just fooling around.

KU KLUX KLAN: THE INVISIBLE EMPIRE (47 Minutes) MASS MEDIA MINISTRIES

A pertinently informative and highly dramatic documentary that tells the complete story about this well known secret society of terror in America. Interviews with KKK leaders, film recordings of Bible evangelists preaching Klan doctrine at camp meetings, and film of an actual initiation ceremony are included.

THE LITTLE ISLAND (30 Minutes) CONTEMPORARY, McGRAW-HILL

A cartoon on the inability of men to communicate with one another. One man believes in "truth," one in "beauty," the third in "good." Their inability to relate to each other's narrow frames of reference results in catastrophe.

LONNIE'S DAY (13½ Minutes) CORONET

The film does an excellent job of showing how Lonnie, living in a constricted environment, is aware of the diversity of the world surrounding him. Despite his environment, he appears to be a happy child and receives ample love within his family.

THE MAGICIAN (13 Minutes) MASS MEDIA MINISTRIES

A military officer, posing as a magician, uses his magic tricks to lure small boys to a shooting gallery. There they overcome their fear of the guns, become amused at the idea of shooting, and learn to enjoy their powers of destruction before being marched over a sand dune to a war that waits to comsume them. A powerful allegory on the systematized destruction and murder man can commit.

MARKED FOR FAILURE (55 Minutes) MASS MEDIA MINISTRIES

Something interferes with achild's intellectual growth in the slums. What is it? Why do most Negro kids find themselves on the average two years behind in their learning by the time they reach Junior High School? What happens in between the first and seventh grades? The film makes the claim that we must go further back than even the first grade. The lag begins in early childhood and whatever is done to correct the situation must be done on a pre-school basis.

MR. GREY (10 Minutes) MASS MEDIA MINISTRIES

A 9-to-5 suburbanite, employed by the big organization, where his identity is plugged into an IBM machine, finds himself living a life where his movements seem not to be of his own making, as he commutes daily. In his mind, he dreams of the soft life he might like to be leading but is brought back to reality in shocking force. This is a very important satire in our time, raising the whole spectrum of issues pertaining to vocation and self-fulfillment.

NEIGHBORS (9 Minutes) CONTEMPORARY, McGRAW-HILL

This is an allegory on the idiocy of war done in pantomime and rapid stop-action photography, with touches of both humor and horror. With two cardboard facades serving as their houses, two men out of their adjoining lawns pass from models of domesticity to savage murderers of each other in a matter of moments over a flower both men want that is equidistant from their houses.

NIGHT AND FOG (31 Minutes) CONTEMPORARY, McGRAW-HILL

This brilliant and powerful film on the mighmare universe of the concentration camp is recognized as one of the great films of all time. A remarkable document of murder, it achieves a relentess counterpoint between artistry and piercing, compelling truth.

NO HIDING PLACE (51 Minutes) MASS MEDIA MINISTRIES

Trouble begins and fast when a black couple buy a home in Maple Gardens, a previously all-white New York City suburb (fictious). Real estate agents begin spreading panic to incite quick sales at low prices to make quick profits at higher resales. A social worker friend of one of the residents joins him in trying to head off a stampede.

NO REASON TO STAY (28 Minutes) FILMS, INC.

A look at the school drop-out and what he drops out from. This film takes a deliberately biased look at today's educational system and how it fails, if it does, to give young people the preparation they need for adult life when school doors close behind them.

AN OCCURRENCE AT OWL CREEK BRIDGE (27 Minutes) CONTEMPORARY, McGRAW-HILL

A southerner during the American civil war, sentenced to hang for the attempted sabotage of a Yankee railroad, struggles to stay alive while stalked by his would-be executioners. Real time and imaginary time, reality and surreality, get mixed in the off-beat audio-visual portrayal of his struggle.

OMEGA (13 Minutes PYRAMID

Deals with the end of mankind on earth - not his death, but his rebirth and his liberation to roam the universe at will.

PAS DE DEAUX (10 Minutes) PYRAMID

A perfectly realized experiment in the multiple image. A black and white ballet creating a union of dance and cinema.

PERCEPTION (15 Minutes) APPLETON-CENTURY-CROFTS FILM LIBRARY

This new film is designed especially to provide many of the principles of perception not readily available for classroom demonstration.

PLAY IT COOL (15 Minutes) CCM FILMS

This film shows how police behavior can increase or diminish hostility potential, particularly in a crowd situation, and how the attitudes of law inforcement officers can have a direct positive or negative effect in certain situations.

THE POOR PAY MORE (55 Minutes) MASS MEDIA MINISTRIES

The contention of this film is that the poor are subjected to a higher price for all varieties of merchandise - food, furniture, even telephones. That

they are exploited by exorbitant costs, phony credit charges, and poor quality is supported by eyewitness accounts and government-sponsored studies.

THE QUIET ONE (67 Minutes) CONTEMPORARY, McGRAW HILL

Telling the story of Donald Peters, it shows how this only child of a disrupted home in New York's Harlem, abandoned by parents, hides his bewilderment and bitterness within himself. At the age of 10, he is sent to a school for deliquent boys. There, a combination of psychiatry and genuine affection begin to penetrate his wall of isolation.

THE QUESTION (10 Minutes) CONTEMPORARY, McGRAW HILL

A little fellow has a big question which he takes to bishop, scientist, artist, citizen and psychiatrist among others. He hears a lot of rhetoric, with references to religion, power, money, citizenship and patriotism but these answerd do not satisfy him.

REFINER'S FIRE (10 Minutes) DOUBLEDAY

An animated abstract ballet about conformity. The characters of the film are squares and circles who take on human characteristics as they portray the conflict that arises between an established society and its idealistic members who discover and preach a new truth.

REFLECTIONS (15 Minutes) CONTEMPORARY, McGRAW HILL

RIVER BOY (17 Minutes) CONTEMPORARY, McGRAW HILL

Two films, originally from the Trilogy: The American Boy presents two short dramas about two different boys in two different parts of the U.S., both facing identical problems - growing up and girls. When both boys discover "the girl" they see that their new-found and innocent awareness of each other can all too soon clash with the prejudices of the "adult" world.

SCABIES: THE ITCH (7 Minutes) MASS MEDIA MINISTRIES

A somewhat ambiguous film which may lead to personal projections about organizations as well as one's self.

SEASON'S CHANGE (45 Minutes) CENTER CINEMA CO-OP

Documents that unforgettable week in August, 1968. The stars of the film are not only Mayor Daley and his police, or Senator Ribicoff with his powerful "Gestapo" speech, or a shaken Walter Cronkite, or a battered newsman, but also the men and women on the street. The member of Parliament who did not understand why she was maced. The pro-police reporter for the Daily News who discovered something he never knew, and the black girl who knew it a long time ago.

SENTINEL: WEST FACE (30 Minutes) PYRAMID

A mountain climbing film which is esthetic as well as allegorical of a personal philosophy of life.

SIXTEEN IN WEBSTER GROVES (47 Minutes) MASS MEDIA MINISTRIES

Through careful research of an ultra-affluent St. Louis suburb, the attitudes of 16-year-olds there toward parents, school, marriage, and their futures are examined. Depicted are tensions imposed by adult standards that are sometimes narrow and confining, with much insultation from the outside world and a high level of conformity to the pressure.

SKI THE OUTER LIMITS (30 Minutes) PYRAMID

A commerical film about skiing that can elicit positive affective response.

SKY (10 Minutes) CONTEMPORARY, McGRAW-HILL

From the height of the Rockies on the rim of the western plains, this film catches and condenses the astounding spectale of a day in the life of the sky.

SOUTHERN ACCENTS, NORTHERN GHETTOS (50 Minutes) BENCHMARK FILMS, INC.

This case history of a black family dramatizes one of the great dilemmas facing our nation today: black families who flee southern poverty for northern cities only to be trapped on welfare in black inner city ghettos. Their predicament is examined from several views: historic, economic, legislative and psychological.

STRING BEAN (17 Minutes) CONTEMPORARY, McGRAW-HILL

hauntingly wistful masterpiece about an old woman who cultivates a string bean plant with a tender devotion akin to love.

THE SUMMER WE MOVED TO ELM STREET (23 Minutes) MASS MEDIA MINISTRIES

Portrait of a child in a child's world, but at the same time it is a depressing reminder that the child's world is crumbling into insensitivity because of its surroundings. The father is an alcoholic. The mother is the epitome of the haggard housewife. There is no love, only habit.

SURFBOARDS, SKATEBOARDS AND BIG, BI WAVES (10 Minutes) AMERICAN EDUCATIONAL FILMS

From Ala Moana to Anaheim, this moves with the speed of surfers and skateboarders, flashes from action to action, from wave to wheelie.

THE TENEMENT (40 Minutes) MASS MEDIA MINISTRIES

A many-sided picture of human despair, suffering, and squalor is presented to us in this intricate study of black residents in a Chicago sub-standard tenement - their daily lives, their backgrounds, their attitudes, their needs. The experience is nothing less than a live-in with black people from the rural south who have not found the promised land in the urban north.

THAT'S ME (15 Minutes) CONTEMPORARY, McGRAW-HILL

A comedy drama dealing with a young Puerto Rican who loves to play his guitar and finds it difficult to adjust to life in New York City. Trying to help him is a conscientious social worker who, with the help of the Puerto Rican, is made aware of some surprising gaps in his own adjustment.

THIS IS IT (25 Minutes) FILMS, INC.

The first stage of the film presents man's conflict between religion and analytic thinking and the schism science has caused the individual psyche. The second stage shows evolution into Eastern thought through sound, vibrations and intuition, and finally we meet the integrated man, in his own environment, a personalization of the two stages.

TIME IS (30 Minutes) CONTEMPORARY, McGRAW-HILL

What is time? The film does not explain in detail, but presents the ideas reduced to a human scale so that basic consequences can be grasped.

TIME PIECE (10 Minutes) CONTEMPORARY, McGRAW-HILL

A fast-moving and very funny study of one man's life in today's urban "rat race." There are repeated cuts from realistic scenes to wild drean sequences that seem to comment of the reality they interpret.

TOYS (8 Minutes) CONTEMPORARY, McGRAW-HILL

It begins with the faces of children outside a toy store window, but then the war toys appear and we realize that some games are played for keeps. With toys that keep up with the times this film creates a battle that is all too real and frightening.

TREEHOUSE (9 Minutes) KING SCREEN PRODUCTIONS

In a sturdy tree surrounded by grassy fields, a boy has his treehouse. Then comes the man in the bulldozer. A sea of tract homes creeps nearer, and the tree must go. A poignant profile of the relationship between man and natural beauty.

220 BLUES (18 Minutes) KING SCREEN PRODUCTIONS

Sonny is a young black, top man in his school's 220-yard dash. He looks forward to an athletic scholarship to sponsor his education in architecture. Then there's a new boy at school - a black militant. Lary focusses on re-educating Sonny to the status of black people in American Society, attacking Sonny's "security" in a white system. Sonny's integrated life is forced asunder - black or white?

UP IS DOWN (12 Minutes) PYRAMID

Animation of a small boy who walks on his hands and, therefore, has a uniuqe perception of life.

THE VICTIMS (50 Minutes) ANTI-DEFAMATION LEAUGE

Dr. Spock does his thing on prejudice - adults inflict children.

A WALK IN THE PARK (18½ Minutes) KING SCREEN PRODUCTIONS

A crash pad at reveille, a morning smack, a romp through the park on a self-declared holiday. Is this the drug scene? It is characteristic of the scene for many of today's drop-out youth. This film is a document not a lesson.

THE WALL (4 Minutes) CONTEMPORARY, McGRAW-HILL

Two men and a wall. One watches while the other tries to get to the other side. Frustration mounts to wild desperation and the obstinate character makes a breakthrough. It is tragically clear who has come off the best. The path is clear for the watcher - at least as far as the next wall.

WAR (22 Minutes) AUDIO-BRANDON FILMS

A penetrating and highly sensitive statement on the abhorrence of war from the beginning of mankind to the hydrogen bomb. The futility is depicted through a montage of paintings, stills, woodcuts and newsreel clips. The poignancy becomes a personal experience with the usage of a single voice-over to represent the "eternal soldier."

WATTS: RIOT OR REVOLT (45 Minutes) ANTI-DEFAMATION LEAGUE

Documentary made after our most famous "race riot" asking if it was a riot or the start of a revolution.

WHO DO YOU KILL? (51 Minutes) MASS MEDIA MINISTRIES

The futility, hopelessness, and anguish of a black couple living in a rat-infested Harlem tenement is unforgettably dramatized. Aside from facing

prejudice, racial frustration, and unemployment, they are overwhelmed by unspeakable distress when their infant daughter dies from a rat bite.

WHY MAN CREATES (27 Minutes) PYRAMID

An expertly designed film that combines humor, satire, and irony with serious questions about the well-springs of the creative person. It is a series of explorations, episodes, and comments on creativity.

WILLIE CATCHES ON (25 Minutes) MASS MEDIA MINISTRIES

Willie Turner is a deeply prejudiced though "respectable" Canadian university student who enjoys black-balling jews and Nigerians from his fraternity. The film carries us back into his childhood and traces the origin of his bigotry from its earliest conceptions.

WORLD OF 68 (10 Minutes) PYRAMID

Using the "flash-frame" technique, Braverman moves through the events of 1968 in an absorbing and moving manner.

ELEMENTARY FILMS

BIG AND LITTLE (9 Minutes) SANDLER INSTITUTE FILMS

Deals with a child's interpresonal relationships with the focus on the concept of comparative size. Just because a person is small does not mean he can't help others - regardless of whether others are larger or smaller than he is.

CLOWN (15 Minutes) LEARNING CORP. OF AMERICA

A shaggy dog, Clown, lives with a street urchin in Paris. The two are inseparable until one day Clown runs off. The child searches desperately for the dog and has nearly given up hope of finding him when suddenly he spies his cherished pet. Rushing to him, the boy suddenly realizes that his beloved dog is tied and the rope is held by a poor old blind man. The boy slowly walks away, leaving clown forever.

HANDS GROW UP (6 Minutes) ENCYCLOPEDIA BRITANNICA

Shows children at play (e.g., children playing with mud) and then a corresponding adult activity (in this case, a potter shaping a vase). Besides giving children the pleasant feeling of being "grown up," the film shows then the wide cariety of occupations that there are, in a sense, training for every day.

HOLDING ON (4 Minutes) ENCYCLOPEDIA BRITANNICA

A small boy goes to Fisherman's Wharf and to a carnival with his father. Suddenly he's lost. What panic and terror, in the midst of carnival frolic. What a wonderful feeling to be found again.

THE LITTLE AIRPLANE THAT GREW (9 Minutes) LEARNING CORP. OF AMERICA

This film depicts a little boy who daydreams his model airplane is real. In his imagination, the plane soars overhead, performing acrobatic feats. When the boy's teacher scolds him for his reveries and takes away his model plane, his dream is shattered. But as he walks home, he looks up and sees his wonderful plane again dancing in the sky.

LOOK, LISTEN, AND LEARN (9 Minutes) SANDLER INSTITUTE FILMS

We see things first through the eyes of a child who thinks everything is ordinary and dull. Then, as the child learns to be alert, we observe that he sees more and more - until he realizes that the world is enornously interesting and endlessly intriguing.

THE MAGIC BALLOONS (17 Minutes) LEARNING CORP. OF AMERICA

A lonely little boy sells his balloons along the beach. He creates fantasies about them, thinking of them as his friends. When he falls asleep, a young couple buys all his balloons, leaving the money in his pocket. When the boy awakes, he feels he cannot part with his companions, finally locates the balloons at a party where grown-ups are bursting them. The boy manages to rescue one, and together they escape - back into his dreams.

MAGIC HANDS (7 Minutes) ENCYCLOPEDIA BRITANNICA

In four situations, four different children are suddenly granted Magic Hands that can make frozen cones multiply, turn bullies into frogs, and solve other problems magically.

ME AND MY SENSES (10½ Minutes) KING SCREEN PRODUCTIONS

A sensory trip through the zoo with children discovering the world around them through their senses of sight, sound, touch, taste and smell.

THE MERRY-GO-ROUND HORSE (18 Minutes) LEARNING CORP. OF AMERICA

A little ragamuffin adores a wooden merry-go-round horse. One day the horse is replaced by a merry-go-round car and sold to the fleamarket. The wooden horse is bought by a wealthy child who abuses and kicks it while playing cowboy on his lawn. The little ragamuffin conspires with his friends to rescue the horse. As he throws his arms around it, the horse comes to life and the boy rides away.

ME, TOO? (3 Minutes) ENCYCLOPEDIA BRITANNICA

Aboy, alone on the beach, sees other boys building a sand castle and asks to join them. When the group refuses, the lone boy destroys the castle.

NEW STUDENT, NEW FRIENDS (9½ Minutes) SANDLER INSTITUTE FILMS

The film tells the story of a new boy in school, how he appears to the other students, and how they appear to him. Gradually, they reach out to him and he responds - and a friendship is born.

THE RED BALLOON (34 Minutes) AUDIO-BRANDON

A boy makes friends with a balloon, "tames" it, and the balloon begins to live a life of its own. It follows the boy to school, in the bus, and to church. Boy and balloon play together in the streets and try to elude the gang of urchins who want to destroy the balloon. In the end, the enemy wins, and the balloon dies. Then suddenly, all of the other captive balloons in Paris come down to the boy and lift him up into the sky.

THE THUNDERSTORM (9 Minutes) LEARNING CORP. OF AMERICA

A boy and his dog play together as thunderclouds gather. Just before the storm breaks, the dog chases off after a rabbit. His young master searches for him, heedless of the raging storm. When the boy and his dog are finally reunited, we have learned something of the interdependence of all nature.

TOES TELL (6 Minutes) ENCYCLOPEDIA BRITANNICA

A barefoot girl steps on the feels many textures with her toes; fur, gravel, sand, paint, etc.

WHAT IF? (3 Minutes) ENCYCLOPEDIA BRITANNICA

Here are four situations that are often difficult for children to cope with when they occur in real life. These vicarious experiences are an excellent way for children to work out appropriate responses in advance or, if they have already met the situations, to better understand why they responded as they did.

NEW FILMS - 1971

AUTOMANIA 2000 (10 Minutes) CONTEMPORARY, McGRAW-HILL

An animated film showing the state of traffic congestion throughout the world as it is seen at the end of the century.

CLAY (ORIGIN OF THE SPECIES) (8 Minutes) CONTEMPORARY, McGRAW-HILL

Clever animation with modeling clay and stop action photography creates a strange and humorous image of the origin of the species.

THE END OF ONE (7 Minutes) LEARNING CORP. OF AMERICA

The camera watches seagulls soar, swoop and scavenge for food from a huge garbage dump. At a distance a long, frail bird limps haltingly along a polluted stretch of beach, stumbling, dying; while his fellows continue their raucous competition, unconcerned, uncaring.

EYE OF THE STORM (27 Minutes) AMERICAN BROADCASTING CORP.

A teacher deliberately practices discrimination on her class so that they can experience its effect on them.

IN A BOX (5 Minutes) LEARNING CORP. OF AMERICA

A man defends against an unpleasant environment by putting himself in a box. He finds that a box keeps him in as well keeping the outside out.

NOT AS YET DECIDED (1 Minute) MASS MEDIA MINISTRIES

The same two children we see in Dodge City reappear in this 54 second film in the same public park. Racial demonstrations and upheavals flash by as we see a montage of recent events.

OF HOLES AND CORKS (10 Minutes) CONTEMPORARY, McGRAW-HILL

A man battles some unknown force with force of his own - the symbolic struggle is interesting and the results predictable. Zagreb.

THE ORANGE AND THE GREEN(21 Minutes) NBC EDUCATIONAL ENTERPRISES

This study probes the irrational hatred and brutality that results from the lack of understanding between groups and provides a classic example of the pattern of prejudice.

THE OVERPASS (20 Minutes) CONTEMPORARY, McGRAW-HILL

A study in individual and group psychology. Why can't man do what is supposedly in his own best interest?

ADDRESSES OF FILM COMPANIES

ACI Films
35 West 45th Street
New York, New York 10036

ABC Merchandising, Inc.
Film Library
267 West 25th Street
New York, New York 10001

Anti-Defamation League
24 North High Street
Suite 104
Columbus, Ohio 43215

American Educational Films
331 North Maple Drive
Beverly Hills, California 90210

Appleton-Century-Crofts Film Library
440 Park Avenue, South
New York, New York 10016

Audio-Brandon
512 Burlington Avenue
La Grange, Illinois 60525

Benchmark Films
145 Scarborough Road
Briarcliff Manor, New York 10510

Carousel Films
1501 Broadway
New York, New York 10036

CCM Films
866 Third Avenue
New York, New York 10022

Center Cinema Co-op
540 North Lake Shore Drive
Chicago, Illinois 60611

Contemporary, McGraw-Hill
330 West 42nd Street
New York, New York 10036

Coronet Films
65 East South Water Street
Chicago, Illinois

Doubleday Multimedia
277 Park Avenue
New York, New York 10017

Encyclopedia Britannica
Educational Corporation
425 North Michigan Avenue
Chicago, Illinois 60611

Films Incorporated
1144 Wilmette Avenue
Wilmette, Illinois 60091

King Screen Productions
500 Aurora Avenue, North
Seattle, Washington 98109

Learning Corporation of America
711 Fifth Avenue
New York, New York 10022

Mass Media Ministries
2116 North Charles Street
Baltimore, Maryland 21218

NBC Educational Division
30 Rockefeller Plaza
New York, New York 10020

Pyramid Films
Box 1048
Santa Monica, California 90406

Sandler Institute Films
1001 North Poinsettia Place
Hollywood, California 90046

United Artists 16
729 Seventh Avenue
New York, New York 10019

Universal 16
100 Universal Plaza
Universal City, California 91608

Walter Reade 16
241 East 34th Street
New York, New York 10016

HUMAN RELATIONS GAMES AND EXPERIENCES

To add a selection on the games which our teachers have used to help students experience some of the feelings of being poor, discriminated against, etc., would at least double the size of this book. Self-awareness games alone would fill another volume.

Some teachers are skeptical about these kinds of activities and choose not to use them. Still others use a minimum of two or three a week. So you can see that the course is not dependent upon their use but many teachers feel they are extremely valuable. The difference between talking about hunger and actually being hungry (measuring its effect on one's behavior) is significant. The difference between talking about what it's like to be treated like or called a nigger and actually being treated like and called a nigger is significant.

These experiences can generate a real empathy rather than the guilt feelings that produce the stereotyped bleeding heart liberal.

It is recommended that teachers receive training in, or practice with the use of these games before employing them with others. The following bibliography will assist those who wish to further explore the nature of Human Relations games and activities.

Structured Experiences in Human Relations Training
J. William Pfeiffer, John E. Jones - Iowa City, Iowa: University Associates Press, 1969

Human Teaching For Human Learning: An Introduction To Confluent Education
George Isaac Brown - New York Viking Press, 1970

Toward Self-Understanding Group Techniques In Self-Confrontation
Daniel I. Malamud, Ph.D., Solomon Machover, Ph.D. - Springfield, Illinois: Charles C. Thomas, 1970

Growth Games How To Tune In Yourself, Your Family, Your Friends
Howard R. Lewis, Dr. Harold S. Streifeld - New York: Harcourt Brace Javanovich, Inc., 1970

Joy: Expanding Human Awareness
William C. Schutz - New York: Grove Press 1967

Values and Teaching
Louis E. Rath, Merrill Harmin, Sidney B. Simon
Columbus, Ohio: Charles E. Merrill Publishing Co., 1966